

MUSICAL AMERICA



Edited by

John C. Freund

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DEBT OF THEODORE THOMAS ORCHESTRA

BACKERS OF CHICAGO ORGANIZATION CONCERNED OVER \$330,000 BURDEN.

Plan to Give a Third Series of Concerts in Order to Meet Heavy Deficiency Being Agitated—Has Already Received \$1,000,000 in Gifts—Is Getting Better Support.

CHICAGO, Jan. 17.—Persons interested in the Theodore Thomas Orchestra are somewhat concerned over the financial prospects that face that organization. While the indications point to the assurance that the orchestra will this season pay its own way, there remains a debt of \$330,000 upon which the interest amounts to \$13,200 annually.

Gifts to the amount of about \$1,000,000 have been made at various times by the sponsors. This season the sale of seats will reach about \$95,000, a decided gain over that of any previous year. In view of the increased interest being manifested by Chicagoans in this organization, which is the centre about which local musical life revolves, it is generally believed that in time the debt will be wiped out through the efforts of the orchestra itself.

The agitation is chiefly concerned with the advisability of instituting a third series of concerts this year. Many have been unable to purchase seats at the regular concerts, and it is thought that the third series will receive a popular support that will accomplish much toward meeting the difficulties which now look so discouraging.

MAUD POWELL'S RECITAL.

Ability Displayed in Programme that Showed Her at Her Best.

Lovers of violin music had a rare treat at Maud Powell's recital in Mendelssohn Hall, New York, January 11. Richard Strauss's sonata in E flat proved to be a work of extraordinary beauty, and Miss Powell played it with a warmth of feeling that effectively brought out its poetical significance. Two movements from a Bach sonata and a set of "variations serieuses," by Corelli, followed in admirable style, and the soloist's ability to interpret the deeper emotions was evidenced in the "Romance" of Henry Huss.

A capricious scherzo by Max Reger, Paganini's set of variations known as "The Witches' Dance," the transcription of Dvorak's "Humoresque" for piano, and Wieniawski's "Capriccio Valse" completed a programme that was in every way adequate to show Miss Powell at her best. The charming accompaniments by Herman Epstein added much to the effectiveness of the performance.

Press comments: New York "Times": "Miss Powell's appearances in New York have not been frequent of late, not so frequent as it would be a pleasure to chronicle, for her playing is that of a ripe and thoroughly equipped artist, one who has known and felt the significance of the music she plays."

New York "Tribune": "The concert of violin music which Maud Powell gave yesterday afternoon provided pleasure of a refined and lofty kind to the fine assemblage that heard it."

New York "Evening Post": "Miss Maud Powell played the opening piece on her programme at Mendelssohn Hall in a very broad and masterful style, with much fire and passion. The climax came with Dvorak's 'Humoresque,' the gem of the programme, which was exquisitely played and had to be repeated."



MAUD POWELL.

She is one of the Best Known American Violinists, and her Position in the Artistic World is acknowledged by All Critics to be one of Great Distinction.

LEONCAVALLO'S VISIT TO THIS COUNTRY.

The Italian Composer to Conduct Performances of His Own Music.

PARIS, Jan. 13.—Leoncavallo has concluded arrangements with Rudolph Aronson for a series of productions in this country covering one year. "Paillasse" alone will be played in its entirety, with parts of "Roland de Berlin," "Boheme," "Zaza," and "Chatterton." Leoncavallo will himself conduct the orchestra and look to the selection of the principal artists, and the choruses and orchestra will be engaged in America.

Safonoff Not to Lead Philharmonic.

Wassily Safonoff and the directors of the New York Philharmonic Society deny absolutely the published report that the former has been engaged as permanent director of the society, to begin his term next year. There is every probability that Safonoff will return to this country next fall for a series of concerts under his own leadership, but he will not settle permanently in this country.

Mme. Gadski Slightly Hurt.

BALTIMORE, Md., Jan. 13.—Mme. Gadski missed her footing and slipped while boarding a train in Troy, N. Y., yesterday, and fell heavily on her left knee, wrenching the knee cap painfully. She has been walking with a limp ever since the accident and finds it specially painful when she stands. She sang in concert at the Lyric last night, the audience being unaware of her mishap.

Muriel Foster Cancels American Dates.

LONDON, Jan. 17.—Muriel Foster, the English contralto, has recovered from her recent attack of influenza, but is in such physical condition that she will have to take a complete physical and vocal rest for at least three months. In consequence, she has cancelled all her engagements in Germany and in America, but hopes to be able to appear at the Cincinnati festival in May.

Cornetist To Get \$1,500 a Week.

PARIS, Jan. 16.—Rudolph Aronson, the American manager, has engaged Cornetist Chambers for a tour of the United States and Canada, commencing in October. Chambers will receive \$1,500 weekly, which is a record fee for a cornetist.

WHERE THE AMERICAN ORCHESTRA EXCELS

ITS COSMOPOLITAN MAKE-UP, SAYS FELIX WEINGARTNER, IS OF GREAT ADVANTAGE.

Celebrated German Composer and Conductor Gives His Views on Our Musical Organizations—An Interesting Man and a Tireless Worker.

An interesting man is Felix Weingartner, the celebrated German composer and conductor. Of middle age, of middle height, rather slender of physique, with a smooth face, his every motion indicates activity. He is an indefatigable worker and he seems to enjoy the strenuous life, which, he declares, is not exclusively an American privilege.

"There are great possibilities for the America orchestra," he told a representative of MUSICAL AMERICA just after his return from a rehearsal of the New York Symphony Orchestra. "Its personnel is usually so cosmopolitan that the ensemble effect is, I believe, better than that of an orchestra composed entirely of men of one nationality. The German orchestra is made up of only Germans; the French orchestra consists of only Frenchmen, but here musicians from all parts of the world are to be found in the best musical organizations."

"It has been my experience that the ideal orchestra is one in which the wood-wind section—especially the oboes—is composed of Frenchmen, and the brass section of Germans. It is peculiar that representatives of these nations should be best adapted to these respective types of instruments."

"I always enjoy my American trips. New York, especially, is so well provided with musically inclined people that it is a pleasure to be here."

In reply to a question as to his preference for orchestra leadership or composition, Mr. Weingartner answered that he found his greatest pleasure in the latter.

"It affords one greater opportunities for originality," he explained. "It reflects more faithfully one's own self, while conducting an orchestra involves principally the correct interpretation of what another has conceived."

Mr. Weingartner said he had been gratified by the reception given his opera "Genesius" abroad.

Nordica's Concert Tour.

At the close of the opera season at the Metropolitan Opera House, and beginning March 4, Mme. Lillian Nordica will begin a Spring tour of twenty-five concerts to continue for six weeks, which will take her in a wide circle from New York to Montreal, to St. Louis and back to New York again.

Elsa Ruegger Plays in Cleveland.

CLEVELAND, Jan. 18.—Elsa Ruegger, 'celliste, was the soloist at the concert of the Pittsburg Symphony concert at Gray's Armory to-night. She played the finale from Tchaikowsky's suite, op. 55, and Brahms' Symphony No. 3 in F major, with the orchestra. Her playing was marked by true artistic worth and intelligence.

Choir Boy Rejects \$1,000 Offer.

BOSTON, MASS., Jan. 17.—Leonard Scorgie, the phenomenal boy soprano of the choir of the Church of the Advent, has received an offer of \$1,000 a year and all expenses from Grace Church, New York. This salary, rather unusual for a lad of fourteen, does not, however, tempt him to leave his present home. His father decided that Leonard would best remain in Boston.

YOUNG GIRL HAS WONDERFUL VOICE

**KATHLEEN CULLEN STONISHES
MUSICAL NEW ORLEANS.**

In Her Fourteenth Year She Won Scholarship In Competition with 299 Others—Range from Contralto G to High C.

NEW ORLEANS, Jan. 17.—Musical New Orleans is talking of the wonderful voice possessed by Kathleen Cullen, a thirteen-year-old girl, who is a pupil of Prof. I. R. Bukowitz, the well-known music teacher of 2235 Baron Street.



KATHLEEN CULLEN.

This Thirteen-year-old New Orleans Girl has a Voice of Extraordinary Range and Power, and has just won a Vocal Scholarship which will enable her to Develop her Talents.

Miss Cullen is a find of the professor's. Last May he offered a free scholarship for the most talented vocal pupil, and out of three hundred applicants selected Miss Cullen. Her voice ranges from contralto G to high C. She is a native of this city and is in the fifth grade of the public schools. Her father is a machinist, and she is the eldest of four children. In consequence of her moderate means, she has not been able to devote much time to music, but she has made remarkable progress, and at a recent concert distinguished herself to such an extent that the conservative critic of the Picayune, in speaking of her voice, said:

"Miss Cullen's voice is remarkable for its depth of tone, and she reaches the most difficult notes in the high register without the slightest effort."

Prof. Junkerman Stricken.

CINCINNATI, Jan. 15.—At the Symphony matinee, in Music Hall, Friday, G. F. Junkerman, for over thirty years superintendent of musical instruction in the public schools of Cincinnati, and a faithful patron of the city's musical enterprises, was stricken with paralysis as he was seated in one of the front tiers of the dress circle, accompanied by his wife. He is seventy years old.

New Music Hall Dedicated.

ST. LOUIS, Jan. 16.—The music hall of the Musical Art building, Olive street and Boyle avenue, was formally opened to-day by John Towers, who made an address on Shakespeare and Beethoven. Mr. Towers was assisted by Ernest R. Kroeger, Mabelle Hild, Edna G. Shea and James J. Rohan.

Miss Coons' Brilliant Triumph in Wilkes-Barre.

(Special Despatch to MUSICAL AMERICA.)

WILKES-BARRE, Pa., Jan. 17.—Minnie Coons' piano recital at Nesbitt Theatre was a brilliant success. Large, enthusiastic audience, tremendous applause, and many recalls.

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"CARMEN" COPYRIGHT ATTACKED.

**German Managers Seek to Produce
Opera without Paying Royalties.**

BERLIN, Jan. 16.—Germany and France are again on the verge of open hostilities, the casus belli being the copyright of "Carmen" in this country. Operas are protected by copyright only thirty years after the composer's death, and as Bizet died in 1875, several German managers have declared their intention of paying no more royalties to Bizet's widow, who is now Madame Strauss, being the wife of a lawyer by that name.

She has threatened to bring suit on the ground that "Carmen" will not be free until thirty years after the death of the librettist, Halevy. Strictly speaking, the libretto is now legally protected in Germany, but "Carmen" could not be produced without the libretto.

NEWARK'S HAYDN CLUB.

**Trio Assists James Philipson, Organist,
in Mid-Winter Concert.**

NEWARK, N. J., Jan. 10.—James Philipson, organist, gave his mid-winter concert in the Mt. Pleasant Baptist Church to-night, assisted by the Haydn Trio Club, of which the following are members: Edwin Wickenhoeffer, violin; Morris E. Smith, cello, and Alexander Berne, piano. Clarence C. Jackson, barytone, sang several solos in a meritorious manner.

Although Mr. Philipson is still a young man, his performance gave every indication of a thorough understanding of the organ. The trio is made up of ambitious young men who have already gained a considerable local reputation for the character of their musical effort. Every one of their numbers brought forth an encore. They played Schumann's "Liebesgarten" and Grieg's "Norwegian Dance" with rare excellence.

Longy Club in Orange, N. J.

ORANGE, N. J., Jan. 17.—The Longy Club of Boston gave a chamber musicale for wind instruments Thursday afternoon in the Music Hall, here, under the auspices of the Woman's Club of Orange. It is not often that local audiences have the privilege of hearing so unusual a form of musical exposition, and the concert attracted no little interest. The programme consisted largely of early compositions of Beethoven, Godard, Haydn, Gade, Widor and Gouvy. The personnel of the Longy Club comprises M. A. Maquarre, flutist; G. Longy and C. Lenone, oboists; G. Grisez and P. Mimart, clarinetists; F. Ham and H. Lorbeer, horns; P. Sadony and J. Helleberg, bassoons, and Alfred de Voto, pianist. The concert was under the direction of George Longy.

Auditorium Wanted in Denver.

DENVER, Jan. 17.—S. Kronberg of New York, who is managing the concert tour of Mme. Emma Calve stopped over in Denver on his way to Salt Lake City. "Mme. Calve did not come here to sing," said Mr. Kronberg, "because conditions were not favorable. I could not secure an auditorium suitable just at this time. She may go to Honolulu in the latter part of February and, if she does, a stop will be made here then for a concert. I wish Denver would hurry and get that auditorium. It will be just the place for such stars as Calve to appear."

Death of Famed Singer.

LONDON, Jan. 15.—Elizabeth Bacon, nee Poole, who was in her time one of the most popular of operatic sopranos, died to-day at the age of eighty-six. Miss Poole was born in England and made her first appearance in New York as the heroine of Rossini's opera "Cinderella." Later she sang Amina in "La Sonnambula" and met with her greatest success in this role.

Kubelik in Indianapolis.

INDIANAPOLIS, Jan. 16.—Jan Kubelik presented a programme intricate with technicalities at English's Theatre last night, when his playing charmed a host of hearers. He was heard first in a sonata by Handel and later in the "Pathetique" concerto by Ernst; Beethoven's two romances, Sarasate's "Eighth Spanish Dance," and Wieniawsky's "Russian Carnival."

TEACHER OF

BESSIE ABBOTT (Paris Opera)
SOPHIE TRAUBMANN (Metropolitan Opera Co)
HARRIET BEHNNE (Berlin Opera Co)
KATHRIN HILKE (The Cathedral, N. Y.)

LHEVINNE'S PERIL IN FLIGHT FROM MOSCOW

**RUSSIAN PIANIST WAS IMPRISONED
EIGHT DAYS IN HIS HOME.**

**Arrives Here to Begin His American Concert Tour
—Tells of Terrors Encountered in Escape from
Seat of Revolutionary Disorders.**

How Josef Lhevinne, the young Russian pianist, whose whereabouts caused so much concern to his American manager a few weeks ago, was imprisoned in his home in Moscow, as a result of the revolutionary disorders, is the interesting story he told shortly after his arrival on the steamship Savoie, January 14. M. Lhevinne has already started on his American tour under Manager John Warren.

"For eight days I was not allowed to leave my house," he related, "and was not even permitted to play on my piano, by order of the authorities. I could not look out of my window, for fear of being shot. It was impossible to send a message, much less leave the city, myself. Finally, on the evening of December 29 I secured a sleigh, by paying \$125, and was driven away under the cover of night. We drove over dead bodies which had not been removed from the roadway, and in many ways the ride was most perilous. Four times we were stopped and searched; each time we escaped miraculously."

"After reaching the railroad station my troubles were renewed. The train was repeatedly stalled on account of the skirmishes which were going on, on all sides. With much difficulty, I finally made arrangements



JOSEF LHEVINNE.

This Young Russian Pianist had an Exciting Escape from his Eight Days' Confinement in his House in Moscow.

to ride on one of the mail sleighs, which go from village to village, and in this way reached another railroad station from which I was able to travel without further molestation. Upon my arrival in Berlin, I cabled to my American friends the reassurance that I was on my way to fulfil my engagements."

M. Lhevinne arrived in Berlin on January 3, having been almost four days on the journey. He had been compelled to spend all his money and had been able to bring few clothes with him, but he had many friends in the German capital, and was soon fitted out and started for America.

Bagby Musical Morning.

Society was well represented at Mr. Bagby's Musical Morning at the Waldorf-Astoria, New York, on January 15. Mme. Rappold sang "Dich Theure Halle" from "Tannhauser," Herman's "Waldeszauber," Dick's "The Spring is Here" and Franz's "Im Herbst," and made as good an impression on the concert stage as in grand opera. Mme. Kirkby-Lunn's fine voice was heard in several songs, and Mr. Hollman, cellist, filled out the programme most agreeably.

In the audience were Mrs. Charles H. Baldwin, Mrs. James A. Burden, Miss Lucy Frelinghuysen, the Viscountess Maitland, Mme. J. J. De Barrie, Mrs. W. Watts Sherman, the Misses Sherman, Mrs. William M. Kingsland, Mrs. Arthur Welman, Mrs. W. Rathbone Bacon, Mrs. Edwin Gould, Mrs. William T. Bull, Mrs. Charles D. Stickney, Mrs. C. Oliver Iselin, Miss Virginia Mott, Mrs. F. Dana Winslow, Miss Louise McAllister, Mrs. Edwin Parsons, Mrs. Walter H. Lewis, Mrs. Jose Aymar, Mrs. John Clinton Gray, Mrs. Franklin Bartlett, Mrs. Henry Phipps and Mrs. Bradley Martin, Jr.

Sousa's Trombonist Dead.

ELIZABETH, N. J., Jan. 17.—Bernhard Jaeger, former trombone soloist of Sousa's Band, died here to-day from heart trouble. He was a graduate of Heidelberg Musical College and the Berlin Conservatory.

FOUND "TRISTAN" IN HOTEL.

**Events of the Week at the Metropolitan
Opera House.**

Through the timely discovery of the whereabouts of Alois Burgstaller, the performance of "Tristan and Isolde" at the Metropolitan Opera House matinee in New York, January 13, was saved from possible failure. Mr. Knote, who was to have sung Tristan, sent word to the opera house at noon that his wife's serious illness would prevent his appearance and a hurried hunt was instituted for Mr. Burgstaller. He was finally discovered in the Gilsey House, and was induced to make a quick trip to the opera house.

Verdi's Requiem was sung at the Sunday concert by Mme. Jomelli, Miss Walker, Dippel and Plançon, with Vigna conducting. Miss Walker and Plançon were in excellent voice, enriching the quartette and dignifying the rendition in a manner befitting a requiem.

"Aida" was produced January 15, with Caruso, Edyth Walker, Campanari, Plançon and Muehlmann in the cast.

Mme. Sembrich and Messrs. Caruso and Plançon appeared to great advantage in a performance of "La Sonnambula" of marked beauty on Wednesday evening.

Mme. Rio's Chicago Success.

CHICAGO, Jan. 16.—Mme. Anita Rio gave a song recital under the auspices of the Amateur Musical Club in Music Hall, here, yesterday afternoon. It was the first opportunity local audiences have had to hear Mme. Rio in a programme sufficiently varied and extended to make possible an accurate judgment of her capabilities, and she proved herself to be a vocalist of the highest attainments.

Madrid Composer's Work at Milan.

MILAN, Jan. 17.—The opera "Dolores," written by Senor de Los Herreros, director of the Madrid Conservatory, was presented here last night for the first time in Italy. The production was much applauded and the artists cheered.

Opera Chorus Singer Dead.

Margaret H. Sottini, a young member of the chorus of the Metropolitan Opera House, died of spinal meningitis on Monday. About fifty of the chorus singers sang hymns at the funeral services.

Gift to a New York Music School.

The Institute of Musical Art, of which Frank Damrosch is director, has received from a friend a gift of \$5,000, which will be known as the James Loeb Scholarship Fund. No scholarship is to be awarded till next autumn.

Victor Beigel gave his first concert in Mendelssohn Hall, New York, January 17. He was assisted by four young singers, Susan Metcalfe, Frances Ives, Emma Nevada Vanderveer, and William Raymond. Mr. Beigel himself played the accompaniments in a programme of admirable character, which was charmingly rendered.

Harriette Cady announces a piano recital at Mendelssohn Hall March 5, owing to numerous requests from her friends and the musical public. She will play "Variations Serieuses" of Mendelssohn, some Chopin and some Russian works by Glinka, Balakine, Tchaikowsky, Arensky and others.

Miss Beatrice Eberhard, the violiniste, has been asked to play Professor John K. Paine's violin sonata at the concert of the Philadelphia Manuscript Society to be given February 21 in the Quaker City.



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NEWARK PREPARES FOR BIG FESTIVAL

MORE THAN 1,300 QUARTETS WILL PARTICIPATE IN SONG CONTESTS.

NEWARK, N. J., Jan. 16.—Preparations are under way for the twenty-first national singing festival of the Northeastern German Singing Societies of America, to take place in this city from June 30 to July 5. The festival will be memorable, as more than 1,300 quartets will participate in the singing contests, and every branch of the national association is to be represented.

It was announced to-day that Mme. Schumann-Heink had been engaged as soloist of the festival.

With a view to making this the most successful song festival in its history, the committee of the Saengerbund is offering not only more prizes than ever before, but prizes of unprecedented value. The contests have been divided into various classes, constituting groups and individuals. The songs selected for the three classes of individual contestants are Gustav Weber's "Waldweben," Lothar Kempter's "Im Bi-vouak," and Fritz Renger's "Abendruhe."

Reports from various cities which will be represented indicate that the societies are rehearsing energetically, and the rivalry promises to be keen. Prominent among the entries are the United Singers of Philadelphia, who have begun rehearsing under Herman G. Kummé, who has had charge of the preliminary trials. The United Singers hope to capture the city prize, but their hopes for this trophy are shared by similar organizations in other places.

The local committee on accommodations for the visiting delegations consists of George Hermann, chairman, 531 South Tenth street, Newark; George Grimme, John Wiesemann, John C. Mayer, Charles F. Eytel; Ewald Huelsenbeck and Franz Wollenburg. They are making arrangements to provide quarters for the great number of visitors, and their task is made doubly hard by the scarcity of hotel accommodations in this city.

The first prize for the State entries will be a handsome bust of the composer, Joseph Haydn.

PLAYED MASTERS OLD AND NEW.

Thomas Orchestra Delights Chicago Music-Lovers.

CHICAGO, Jan. 13.—Masters old and masters new were played in effective juxtaposition at the Thomas Orchestra concert in Orchestra Hall this evening. Mr. Stock had grouped for the first half of the programme Bach's Sonata in F minor, the Gluck's contralto aria, "Divinites du Styx," from "Alceste," and Haydn's Symphony in B flat. The second half contained Schumann's "Liebes Fruhling," Elgar's "Five Sea Pictures," the prelude to "Lohengrin" and the "Ride of the Valkyries" from "Die Walkure."

That Mr. Stock and his orchestra did justice to the music is a mild statement, for according to the audience and the critics present they never played to better advantage. This was especially true in the "Lohengrin" prelude, which was given with marked tonal beauty and a nice sense of proportion.

The soloist was Mme. Kirkby-Lunn, who sang Elgar's "Sea Pictures" exquisitely.

OTIE CHEW, VIOLINISTE, MAKES A HIT IN CANADA

THE CHARMING YOUNG ENGLISH ARTISTE CREATES A SENSATION IN THE DOMINION

Last week MUSICAL AMERICA reported the success of Otie Chew, the talented young English violiniste, in Toronto. Since then she has appeared in Ottawa and Montreal, where she created a sensation by her playing, as will be seen by the following reports from these cities. Miss Chew is now on a Western tour:

OTTAWA, Jan. 11.—The appearance at the Russell Theatre last night of Otie Chew, the English violiniste, drew a fine audience, which came mildly interested at first, stayed because it was delighted, and went away enthusiastic in her praise. Her first number was Grieg's sonata in C minor, opus 45; the second Mendelssohn's Concerto in E minor; the third Bach's Sonata in E minor; the fourth, fifth and sixth, Svendsen's "Romanzo," a minuet by Mozart, and Schubert's "L'Abeille," the last being Saint-Saens' "Rondo Capriccioso."

As is her custom, Miss Chew threw herself into the spirit of her music and with her graceful bowing, delicious intonation, great volume of tone, and evident intellect, enthused her audience until it recalled her repeatedly. In speaking of her performance, the Ottawa "Free Press" says that "to lovers of violin music of the finest quality, and in fact to all persons of musical tendencies, her performance was a delightful treat. From the brilliant manner in which she rendered an exceedingly difficult programme last night, it may be truly said she is on her way toward the Parnassus of violin playing. Miss Chew is a dainty little creature, small of stature, but most prepossessing of appearance, and marvelous are her agility and the accuracy of her bowing."

The Ottawa "Citizen" declares that "Otie Chew will undoubtedly win her way in the higher ranks of the musical world. Her interpretation of the masters last night was admirable and gained sympathy and appreciation and frequent encores and recalls. She has no tricks or artifices. This violiniste is full of life and grace and puts it into her renderings. Otie Chew is pleasing and her vivacious influence eventually grows as the programme continues."

CONCERT COMPANY'S DEBUT.

Organization Headed by Stanley Adams Heard in Canada.

WINNIPEG, Jan. 10.—The Grand English Concert Company made its initial appearance at the Winnipeg Theatre, in this city, to-night. Stanley Adams, formerly of this city, is the manager and a leading member of the organization. With him were Mme. Beatrice Langley, violiniste; Hope Morgan, soprano, and Myrtle Meggy, pianiste.

Mr. Adams, who has been studying voice culture abroad for the last four years, recently gained favorable recognition through his concert work in London. Miss Morgan is a pupil of Marchesi, and her home is in Toronto. Mme. Langley is well known to Halifax concert-goers, where she has sung frequently, and Miss Meggy has demonstrated herself a capable pianiste.

The Bay City, Mich., Symphony Orchestra gave its second concert of the season in the Washington Theatre, Bay City, on the evening of January 10, Marie Nichols being the violin soloist.

ACADEMY OF MUSIC, MONTREAL, Can., Jan. 12.—Concert of Montreal Symphony Orchestra, Miss Otie Chew, violinist, assisting. The programme:—

"Mignon" overture.....Thomas
"Oxford" symphony.....Hadyn
Andante and finale from concerto

Mendelssohn

Miss Chew.
"Die Rantzau" prelude.....Mascagni
(a) Romance.....Sinding
(b) "Moto Perpetuo".....Dies

Miss Chew.
March from "Tannhaeuser".....Wagner

Before the biggest audience that has yet attended a concert by the Montreal Symphony Orchestra, Miss Otie Chew appeared as violin soloist last week. Till this occasion the organization had never ventured to engage talent for special numbers outside Montreal. The fact that every seat was sold and many persons had to stand proved the departure well advised.

There was more excitement than attention to what was going on until the bright, vivacious violiniste appeared. Otie Chew is endowed with a good deal of magnetism; she produced a good impression at once by her gracious, unassuming manner. After the finale the audience was completely aroused and demanded encores. First Miss Chew chose Saint-Saens' "Le Cygne."

Another encore, a Mozart minuet, had to be added. J. J. Goulet must be congratulated on the good accompaniment of his orchestra in the Mendelssohn concerto.

Press comments:

Montreal "Daily Herald": "In the climaxes of the Mendelssohn concerto she achieved without any notable strength of tone or pyrotechnic brilliance, an emotional effect which quite swept the audience off its feet."

"The Gazette": "The chief virtues of her playing are an agreeable, refined daintiness combined with a tone which, if it is not extremely robust and full, is at all times pleasant."

The Montreal "Daily Star": "Her technique is brilliant, her sense of rhythm and harmony exquisite and she plays with a certain feminine daintiness and refinement that are altogether charming."

HAVANA OPERA SEASON.

Brilliant Scene at Opening Performance, When Society Turns out.

HAVANA, Cuba, Jan. 15.—The opening of the opera season in Havana, last week was an event in society. Aida Gonzaga, prima donna, made her debut in "La Sonnambula." Other stars in the company are Signora Elda Cavallieri and Signor Taccani.

All the boxes and most of the orchestra chairs have been engaged for the season. The opera house presented a brilliant appearance on the opening night, the big horseshoe being occupied by prominent representatives of the diplomatic corps and the leaders in society circles. The performance was followed Saturday, by a State banquet, at which President and Signora Estrada Palma entertained many notables.

Sam Franko, and his American Symphony Orchestra, will inaugurate a series of concerts in Mendelssohn Hall, beginning February 1.

FREISCHUETZ GIVEN IN HALIFAX, N. S.

NOVA SCOTIA CITY HEARS WEIL SCHOOL'S PRESENTATION OF WEBER'S OPERA.

HALIFAX, N. S., Jan. 17.—What is claimed to be the first production of "The Sharpshooter" ("Freischuetz") in Canada was given last week in the Academy of Music, and it may be said that all the favorable predictions about the opera sung by the operatic class of the Weil School of Music, were realized in the opening performance. The presentation attracted large and appreciative audiences.

The opera calls for a great deal of intelligent and sympathetic work, and those who participated in the presentation gave evidence of more than amateur ability in the ease with which they merged themselves in the spirit of joy and sorrow, despair and triumph, with which the work is imbued.



*With Compliments
to
Musical America
from
Max Weil
H.B.*

Max Weil, a Leading Musician of Halifax, N. S., directs the Weil School of Music in that City.

The orchestration of the work, which was rendered under the able leadership of Max Weil, forms a harmonious background for the performance thoroughly in the nature of the passing sentiments. The scenic setting, also, is all that could be desired for the effective presentation of the opera.

Madame Scott Locates in San Francisco.

Madame Ida Gray Scott has recently located in San Francisco and opened a studio at 1120 Pine street, in that city. Her specialty will be scientific tone production, which she rightly considers the foundation of all good singing. She has had a wide experience as a singer on the operatic, oratorio and concert stage, and has held some of the best church choir positions in New York City. While abroad she studied with the best teachers in Paris and London, and has also sung with such distinguished artists as Pol Plancon, Marie Brema, Plunkett Greene, Emma Juch, Clara Pool King, Joseph Baernstein and Carl Dufft.

Mme. Scott was a pupil of Randegger and Henry J. Wood, of London, Damerick, of Paris, and Agramonte, of New York.

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WHITELAW REIDS AT SPECIAL MUSICALE

AMERICAN AMBASSADOR TO BRITAIN HEARS VARIOUS ARTISTS SING AND PLAY.

Are the Guests of Mrs. Trenor L. Park and Are Entertained by Emilio de Gorgorza, Du Binsky, Kitty Cheatham, and Victor Harris.

Whitelaw Reid, American Ambassador to England, and Mrs. Reid were the guests at a musicale given in their honor by Mrs. Trenor L. Park at her home, 58 East Seventy-ninth street, New York city, on January 11. About one hundred guests were invited and were received in the Louis XVI room, which was superbly decorated with cut flowers.

The musical numbers were contributed by Emilio de Gorgorza, barytone; Mr. Du Binsky, cello, and Mrs. Kitty Cheatham Thompson, who sang several French songs and negro melodies. Victor Harris was at the piano. After the music, supper was served at small tables arranged in the main dining room and large hall.

Among those invited were Mr. and Mrs. Marion Story, Mr. and Mrs. Frederick W. Vanderbilt, Mr. and Mrs. Henry A. C. Taylor, Miss Fanny Johnson, Mr. and Mrs. Hamilton McKay Twombly, Mr. and Mrs. Edward Clarkson Potter, Mr. and Mrs. John H. Hammond, Mrs. Moses Taylor Campbell, Mrs. W. Seward Webb, Mr. and Mrs. George Henry Warren, Brigadier-General and Mrs. Frederick Dent Grant, General Horace Porter, Mr. and Mrs. J. Borden Harriman, Mr. and Mrs. Royal Phelps Carroll and Mr. and Mrs. Edmund L. Baylies.

Also Mr. and Mrs. Oliver Harriman, Mr. and Mrs. Stephen H. Olin, Mr. and Mrs. Henry Clews, Mr. and Mrs. Herman Le Roy Emmet, Mrs. Charles H. Marshall, Mr. D. O. Mills, Mr. and Mrs. Ogden Mills, Mr. and Mrs. Henry Parish, Jr.; Mr. and Mrs. Frank K. Pendleton, Mr. and Mrs. James A. Burden, Jr.; Mr. and Mrs. Howard Nott Potter and Charles Matthews.

RICHMOND'S CHORAL SOCIETY.

Mme. Szumowska Will Be Heard at Its Initial Concert.

RICHMOND, Va., Jan. 17.—February will be a banner month in local musical affairs. It will be marked by the initial appearance of Richmond's Choral Society, assisted by the celebrated Polish pianiste Mme. Antoinette Szumowska-Adamowski who was heard here last year. Franceska Kasper, a soprano singer, will also be heard here.

The Richmond Choral Society includes a chorus of about one hundred thoroughly trained voices, under the leadership of Dr. W. H. O. McGehee. The music and executive committee and director are comprised of local musicians and singers of the highest order. Dr. W. H. O. McGehee is director of the society. Messrs. Henry W. Wood, William C. Camp, Charles L. Cooke, J. G. Corley, Eugene C. Massie, Christian H. Clarke, Adolphus Blair, A. F. Robertson and Alex. W. Forrester form the executive committee. Mrs. W. H. O. McGehee, Myrtle Redford, Annie Louise Reinhardt, Mr. Clarence Wilkes and George C. Bidgood represent the music committee. Mr. Raymond E. Lightner is the accompanist and Messrs. A. C. Cop and Maxwell Conner and M. E. Rohleder are the library committee.

Conried May Sell Irving Place Theatre.

Heinrich Conried's Irving Place Theatre in New York, which has done much for German dramatic art in America, may be sold to Hurtig and Seamon, the vaudeville managers. They have made an offer for it for variety shows, and it is said that Mr. Conried will dispose of the house if he can get enough out of the transaction to cancel his contracts with German actors and singers.

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PAOLO GALLICO

WENZEL KOPTA'S RECITAL IN GOLDEN GATE CITY.

Mrs. Oscar Mansfeldt, Pianiste, Assists in Good Programme.

STEINWAY HALL, San Francisco, Jan. 5.—Wenzel Kopta's violin recital, Mrs. Oscar Mansfeldt, pianiste, assisting; Gyula Ormay, accompanist. The programme:

Sonata for piano and violin, op. 24 Beethoven

Mrs. Mansfeldt and Mr. Kopta. Concerto for violin, op. 15.....Bazzini Mr. Kopta.

Ballade, G minor.....Chopin Mrs. Mansfeldt.

Violin numbers: Romance, op. 48.....Saint-Saens Elfentanz, op. 62.....Spies Canzonetta from op. 35.....Tschaiikowsky Slavic Dance, from op. 67.....Dvorak Fantasia on the sextet in "Lucia".....Lubin Fantasia Bravura, "Moise," for G string only.....Paganini Mr. Kopta.

Mr. Kopta and Mrs. Mansfeldt were both at their best. The Beethoven Sonata was indeed a duo, the artists taking turns in bringing out the beautiful theme.

In the Bazzini concerto there was a subtle intensity which seemed to play upon all of the emotions of the human heart.

At the close of this number Mr. Kopta had an ovation which was well merited. For an encore, he rendered the dainty "Humoresque," by Dvorak, which was perhaps given an interpretation a trifle more spasmodic, as to tempo, than most artists give it.

The rest of his programme can be summed up by speaking of Mr. Kopta's splendid technique as revealed in the "Lucia" Fantasia, his exquisite pizzicato in the "Elfentanz," his rich tone color in the Fantasia Bravura and Canzonetta, and his always correct intonation.

Mrs. Mansfeldt gave a brilliant interpretation of the Ballade.

Gyula Ormay played the accompaniments with exquisite finesse.

MONTREAL NEEDS NEW MUSIC HALL.

Demolition of Windsor Hall Will Leave It Without Suitable Place for Big Concerts.

MONTREAL, Jan. 12.—Musical circles in this city have been greatly disturbed and anxiety has reigned supreme in the minds of concert-goers ever since it has been decided to demolish the Windsor Hall for the enlargement of the Windsor Hotel. In two months' time Montreal will be unable to hear any great attraction, except in what was formerly the Victoria Skating Rink, unless it be in the theatres, which are not often available for such occurrences.

There is the Monument National, containing about two thousand seats, but the public has shirked it persistently on account of its seeming dangerous character in case of fire. Ysaye, however, overcame all these fears and filled it twice to overflowing: the first time in 1895, when the Ladies' Morning Musicales Club engaged the great Belgian virtuoso; the second time in 1905, when F. A. Veitch paid him a big price and expended an enormous sum for advertising.

There is also "The Arena," built for hockey purposes, which is on this account barred from concert work during the most important part of the musical season.

C. W. Lindsay (Limited), who are at present erecting a big store on St. Catherine street, first contemplated including a large hall in their building, but finally abandoned the idea, and at present there is nothing in sight to relieve the situation. Musicians here discuss the problem in the dailies for the time being, in the hope of stirring up some philanthropic and wealthy citizen. But nothing but barrenness faces the weary eyes of the vigilant. Montreal is likely to suffer from a dearth of concerts before it awakens and realizes that something must be done.

Choral Union Formed.

SUNNYSIDE, Wash., Jan. 17.—As a result of the success met with at the recent musical convention in this city, the delegates have organized themselves into a permanent society, known as the Sunnyside Choral Union. The following officers have been chosen: President, Rev. J. B. Early; vice-president, Mrs. A. B. Howick; secretary, Elsie George; treasurer, Rev. George Short; W. H. Drum, sergeant-at-arms; director, F. A. Ehmer; associate director, D. W. Early; accompanist, Florence Miller; associate accompanist, Pearl Williams.

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MISS ALIMI PALMER, OF CHICAGO, ENGAGED AT OPERA HOUSE AT VERCELLI.

Studied in Home City, Paris and Berlin and Sang Before Duchess of Mecklenburg-Schwerin While Still an Amateur.

CHICAGO, Jan. 15.—Signorina Alimi Palmer, who made her debut as prima donna in the opera house at Vercelli, Italy, on December 23, is a Chicago girl, the daughter of Mrs. Louisa Kraatz, of 2534 Wentworth avenue, in this city.



MISS ALIMI PALMER.

This Chicago Girl is one of the young American singers who are making names for themselves in Grand Opera in Europe.

(Photo. by Schneider.)

Miss Palmer, who is twenty-five years old, made her debut at the age of twelve in a concert at which her fine voice attracted much favorable attention. After being graduated from high school she studied for eight months with Mme. Duff in her native city, going then to Paris and subsequently to Berlin, where she became a pupil of Frau Mallinger.

Her first appearance in the German capital was at the tenth anniversary of the Eichelberg Conservatory. Shortly after she appeared as Gilda in "Rigoletto" before the Duchess of Mecklenburg-Schwerin.

In 1902 she left Berlin for Milan to continue her studies under Signor Gaiarini, and last year she made her debut as a full-fledged opera singer at Pisa, Italy, in "Lucia."

Among the favorable notices she has received are the following:

From "La Provincia Di Brescia": "A great outpouring of the public greeted Signorina Palmer's magnificent performance last night. The singing of the 'Delerium' in the third act aroused a perfect storm of applause."

From "La Sentinella Bresciana": "The enchanting purity and fullness of her voice, coupled with great flexibility of expression, were indeed a revelation to Lunato. Signorina Palmer's remarkable talent and training augur well for a brilliant and successful career in her chosen profession."

Received Postal from Ysaye.

NORWICH, Conn., Jan. 17.—A. Mitchell of this city recently received a souvenir postal from the great violinist, Ysaye, sent from Berlin on the occasion of a concert which the artist gave there. Mr. Mitchell prizes the card very highly, because Ysaye seldom writes or sends his autographs to his friends. The postal reads,

"Je vous envoie mes meilleurs souvenirs et tous mes sentiments les plus affectueux, pour vous et votre chère famille."

"E. YSAYE."

"Le petit pecheur."

RUTH VINCENT IS HEARD AT SHERRY'S.

Gives Delightful Musicale in Company with Frank Haskell.

At Sherry's, Fifth Avenue, New York, on January 12, Ruth Vincent, of the "Veronique" company, and Frank Haskell, the well-known English barytone, assisted by Dorothy Grimston, the talented daughter of Mr. and Mrs. Kendall, Amy Baker, Aubrey Fitzgerald, of the "Veronique" company, Leo Mars, of the Fritz Scheff company, and Max Herzberg, pianist, with Alice Watson as accompanist, gave an afternoon musicale under the auspices of some prominent members of New York society.

Miss Vincent's numbers, which were exquisitely sung, with beautiful intonation, charming clearness of enunciation and delicious naivete, included songs by Puccini, Newton, Dell'Aqua, Bemberg, German and Chaminade. With Mr. Haskell she sang the "Donkey Duet" and the "Swing Song" from "Veronique." Hermann Klein accompanied on the piano most acceptably. Mr. Haskell, who has a fine barytone voice and uses it to excellent advantage, sang a number of Irish songs by Lohr and "The Irish Emigrant" by Lady Dufferin. Miss Grimston recited Coppee's "Une Femme Seule," Mr. Fitzgerald sang two of Chevalier's Coster songs, Mr. Herzberg played Chopin's polonaise in C sharp minor and Arenski's concert study in F minor, revealing decided talent, and Mr. Mars rendered, most acceptably, a number of songs in French.

Among those present were Mrs. Stephen Utley Cadwell, Mrs. Butterfield, Mrs. Hugh Chisholm, Miss Callendar, Mrs. John R. Drexel, Mrs. Daniels, Miss De Forest, Mrs. Ellsworth, Mrs. Stuyvesant Fish, Mrs. Spencer Ford, Mr. and Mrs. Harry Lehr, Mr. and Mrs. Edward V. Loew, Mrs. George Perkins-Lawton, Mrs. Frederick Roosevelt, Mrs. Frederick Sheldon, Mrs. Westervelt, Mr. Bagby, Arthur Jones, Alexander Hadden, J. Kieneck, O. Lewisohn, Francis J. Otis, Mrs. Patten-Glover, the Viscountess Maitland, Mrs. R. Trevor McDonald, Mrs. Lewis Morris, Mr. and Mrs. Waldemar-Otis, Mrs. Samuel Untermyer, Mrs. Warner, Miss Florence Warner, Louis J. Doyle, Henry Meyers, Andre Massenot, Count Henri de Monti de Reze, Joseph Maynard Murphy, Col. Robert M. Thompson, Count Bertrand d'Imecourt, Joseph Topping, Mrs. Gouveneur Kortwright, Mrs. William Gordon-Kellogg, Mrs. Klein, Mme. Lillian Nordica, Mrs. Lawrence Townsend, Mrs. Von Beverhout Thompson, Mrs. Cheatham-Thompson, Mrs. Edwin Parsons, Mrs. Henry Lansing-Wardwell, Arthur Goadby, George Gibbs and Mr. Pearce.

FINE BRITISH BAND COMING.

The Besses O' Th' Barn Musicians to Tour the United States Next Summer.

America is to be visited by the greatest brass band in England, some time during the next summer, The Besses O' Th' Barn Band, which is more than a hundred years old. It will be under the direction of Edward Baring and J. Henry Iles, and will visit all the principal cities in this country. In 1903 it won what was called the championship of the world, in a national brass band concert held in London, and during its existence has won more than \$50,000 in prizes.

When the British and French Governments sought to weld the friendship of the two countries more closely, this band accompanied the British representative to Paris and scored an unqualified success in the French capital. It has also played before King Edward.

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ELGAR COMING TO AMERICA

ENGLISH COMPOSER WILL TAKE
PART IN BIG CINCINNATI
FESTIVAL.

He Will Make His First Professional Visit to This Country in May, and Will Not Direct at Other Concerts—Eminent American and Foreign Soloists Engaged.

CINCINNATI, O., Jan. 17.—The Cincinnati Musical Festival Association announces that Sir Edward Elgar, of England, will attend the big festival which is being arranged for the first week of May. The concerts will take place in Music Hall, and there will be six in all, to be held Tuesday, Wednesday, Friday and Saturday evenings, and Thursday and Saturday afternoons.

Sir Edward makes his first professional visit to the United States to direct performances of his "Apostles" and selections from "The Dream of Gerontius," at the festival, and will not, it is announced, conduct any other concerts in this country. He will conduct four of the six concerts, and will reach this city two weeks before the festival opens to take charge of the rehearsals.

The chorus will number three hundred and fifty voices, and these eminent soloists have been engaged: Mme. Johanna Gadski and Mrs. Corinne Rider-Kelsey, sopranos; Muriel Foster and Janet Spencer, contraltos; John Coates, tenor; Ffrangcon Davies, Herbert Witherspoon and Charles Clark, barytones and basses.

The wish of Sir Edward has been observed in the selection of soloists. Mr. Coates, who has not been heard in this country, comes from England and will not sing elsewhere in the United States, nor will Mr. Davies, who is also an Englishman.

The following named choral works and works having choral parts will be given at the festival:

Cantata, God's Time is the Best.....Bach
Ninth (Choral) Symphony.....Beethoven
Cantata, Into the World.....Benoit
A German Requiem.....Brahms
The Blessed Damsel.....Debussy
The Apostles.....Elgar
Prelude and Angels' farewell, from the
Dream of Gerontius.....Elgar
Taillefer.....Strauss
Pax Triumphans.....Van der Stucken

The compositions by Benoit and Van der Stucken are written for children's chorus with orchestra, and one thousand children from the public schools of Cincinnati will participate.

The first festival concert, Tuesday evening, May 1, is named by the directors "In memory of Theodore Thomas."

Pascal's Boston Piano Recital.

Boston, Jan. 17.—Julian Pascal, a New York pianist, gave his first recital in Steinert Hall, Thursday, to an interested audience. Local critics generally conceded that his performance was of an exceptionally high order. His interpretation of Beethoven's "Moonlight Sonata," was replete with true tenderness and smooth beauty of tone. He played also some numbers by Chopin and Rubinstein and was roundly applauded for his efforts.

Press comments:

Boston "Advertiser":

"We wish that many modern pianists would imitate Mr. Pascal in his straightforwardness and dignity, and also in the brevity of his programme."

Boston "Herald":

"There were pleasurable moments, due chiefly to agreeable touch, sustained melody and indisputable musical feeling."

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CHARLES HENRY MELTZER SAYS REVIVAL OF FRENCH OPERA IS NEEDED

THIS CRITIC AND PLAYWRIGHT LIKES
CHARPENTIER BETTER THAN WAGNER

"I am inclined to think the West is in some respects more artistic than the East," said Charles Henry Meltzer, when he was interviewed by a representative of MUSICAL AMERICA at the Metropolitan Opera House.

To illustrate his point he cited the keenness with which the people of San Francisco relish grand opera, and Richard Mansfield's high opinion of the taste of Chicago audiences.



Charles Henry Meltzer

CHARLES HENRY MELTZER.

Heinrich Conried's Secretary, aside from his work at the Metropolitan, has been a Leader in Introducing Sudermann, Hauptmann, and Ibsen to American audiences.

(Photo. by Dupont.)

Mr. Meltzer, while a large part of the public knows him only as the press agent of the Metropolitan Opera Company, really occupies the position of Mr. Conried's secretary. When called upon he was engaged in preparing a libretto of one of the Metropolitan operas.

Mr. Meltzer was born in London, of Russian parentage, but calls himself a cosmopolitan. Before he was sent to this country in 1888, to organize the dramatic department of the New York "Herald," he was for many years the European correspondent of that great newspaper, and wrote the first article put into type for its Paris edition, namely, an interview with Sir Charles Gavan Duffy, leader of the younger Ireland movement. He was the first American to interview a King, seeing in the same week both the King of Italy and Pope Leo XIII. The late King of Italy, who was an amiable, unaffected man, told him on that occasion, "If I could do as I pleased I would much rather be a newspaper man than anything else." The King even then had the haunted look of a man doomed to die a violent death, as he did not long after.

It was in reply to a question regarding the outlook for the future that Mr. Meltzer expressed the opinion that the West might be more artistic than the East. He continued:

"There are unquestionably signs of a reaction against German grand opera. Interest is awakening in modern French and Italian operas. There has long seemed to be a belief on the part of the public that 'Faust' and 'Carmen' were almost the only French grand operas worth producing, but that feeling is passing. France has accomplished more than any other country in recent years in grand opera. There are a large number of works awaiting a chance to be brought before the American public which would meet with instant success. I have in mind particularly Charpentier's 'Louise.' There are people who might say that this opera is too Parisian to succeed

with the American public. If so, why not call 'Aida' too Egyptian?"

"The French excel all other nationalities in a delicate artistic instinct which makes them wonderful as composers, as singers, and as instrumentalists. Charpentier's opera is a work of exquisite beauty. It is full of delicate instrumentation. You know how the art of orchestration has grown. Berlioz added something, then Wagner. Since Wagner, Debussy has been praised for increasing the possibilities of the orchestra. Of later men, Charpentier is one of the leaders—no German or Italian composer has done as much."

Asked if he considered Charpentier's "Louise" preferable to the operas of Massenet and St.-Saens, Mr. Meltzer answered in the affirmative, but said that those composers also had written great works that the American public ought to hear.

"People get tired of Wagner. German opera has its own great qualities, but the public wants something besides the sublime. Operas having more of the French delicacy and charm would be welcome. Many years ago, as a writer on the New York 'World,' I took a decided stand in opposition to the excess of Wagner opera with which the New York public was being glutted. I would rest my claims as a musical critic chiefly on this fact—that I was the first and most earnest newspaper writer to oppose the Wagner craze and to urge the necessity of cosmopolitan opera for a cosmopolitan city."

"The French excel the Germans as singers, too. The rugged style of the Germans grows tiresome, and shows off to ill advantage beside the finesse and subtle attention to detail exhibited by the great French stars."

"Our American symphony orchestras, even the best of them, have not the light and shade of the French ones. The Paris Conservatoire orchestra played exquisitely when I heard it last. I never knew any orchestra here like it. Its shading is beautiful. Most of the players in our orchestras are Germans, and they cannot equal the French."

Mr. Meltzer has had an eventful life. He has translated or written thirteen or fourteen plays, and has been a leader in getting the works of Hauptmann, Sudermann, and Ibsen introduced to the American public. He wrote his first play in 1892, "The Story of Rodion and the Student," founded on Dostoevsky's "Crime and Punishment," a study of the heart of a murderer successfully acted by Richard Mansfield. Since then he has been interested in several dramatic ventures, one of the last being his original play, "The First Duchess of Marlborough," in which Mrs. LeMoine appeared. After a five months' run of the latter he was engaged by Mr. Grau, and has since been at the Metropolitan Opera House.

Mr. Meltzer originated the French feuilleton method of reviewing new plays, writing the first dramatic criticisms in this form published in this country. A man of highly artistic temperament, his influence has always been exerted in favor of good dramatic art, and he is one of the few to whom the patient American public may safely look as a helper in that reform of the stage which is the pressing need of the hour.

New Sousa Opera.

Messrs. Klaw & Erlanger have accepted a comic opera by John Philip Sousa and Harry B. Smith, entitled "The Free Lance," which will be produced in New York on Monday of Easter week. The scenes of the opera are laid in Provence and Burgundy in the fourteenth century.

NORDICA FINDS A GOOD SINGER IN HER COUSIN

DIVA HEARS GRACE NORTON IN
PHILADELPHIA AND WILL
EDUCATE HER.

Fortunate Girl Given Chance to be Prima Donna's Protege Until She Herself Enters Grand Opera Career.

Mme. Lillian Nordica has discovered a cousin, Grace Norton, of Philadelphia, who has a fine voice. The two met for the first time in Philadelphia last week. Nordica was so impressed by the voice of the young woman, who is only twenty, that she suggested that she come to New York and take up her abode with her, to study with a view to becoming a grand opera singer.

Miss Norton was born in Garland, Me., which was the early home of Mme. Nordica. Some four years ago Mr. Peakes, the Philadelphia music teacher, who spent his vacation in Garland, heard Miss Norton, and offered her a scholarship in his conservatory if she would come to Philadelphia. She accepted the offer and has been with him since.

Last week Mr. Peakes obtained a hearing for Miss Norton, and Mme. Nordica was so pleased that she invited her to New York. Miss Norton has been soprano soloist at the Church of Our Lady of Mercy, of Philadelphia, for the last two years, and has been anxious to succeed in her profession.

"To sing in grand opera has been my one ambition in life," she said, "and now that the opportunity has really come, my happiness is complete. I never met Mme. Nordica before last Tuesday, when I sang the waltz song from 'Romeo et Juliette' for her and 'The Lord is my Light.'"

Mme. Nordica has promised to send her newly found cousin to Italy when she is sufficiently advanced in her studies.

THURSDAY EVENING CLUB'S MUSICAL

Myron W. Whitney, Jr., and Edith
Jewell Heard to Advantage.

Mrs. Arthur Murray Dodge entertained the Thursday Evening Club at Sherry's. After an informal reception there was a programme of music and recitations by Edith Jewell, violinist, Myron W. Whitney, Jr., basso, and Mrs. Sarah Cowell Le Moyne, who read from Browning's poems.

Among the members of the club and others invited were Mr. and Mrs. Joseph H. Choate, Mr. and Mrs. Richard Mortimer, Mr. and Mrs. Charles A. Post, Mr. and Mrs. C. Lawrence Perkins, Mr. and Mrs. Morris K. Jesup, the Misses Furness, John Bigelow, Miss Bigelow, Mr. and Mrs. Marshall J. Dodge, Mr. and Mrs. I. N. Phelps Stokes, Mr. and Mrs. Walter E. Maynard, Mr. and Mrs. Henry Parish, Jr.; Mrs. Henry Draper, Mr. and Mrs. David Lydig, Miss Amy Townsend, Mr. and Mrs. Frederick W. Whitridge, Dr. and Mrs. Francis P. Kinnicutt, Mr. and Mrs. H. Fairchild Osborn, Mr. and Mrs. Charles E. Pellet, Mrs. Cadwalader Jones and Mrs. W. H. Draper.

Miss Jessie Shay's Recitals.

Miss Jessie Shay, who was the soloist with the Kaltenborn String Quartet at Mendelssohn Hall, New York, on January 18, will play at the Baptist Temple, Brooklyn, on February 5, when the German singing societies of that borough are to unite in the song festival under Arthur Claassen. On February 21 she will play at the Berkeley Lyceum in a joint recital with Countess von Boss Ferrar, soprano.

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INDEPENDENTS.

Manager Found He Could Get More Liberal Terms
from the Anti-Syndicate Forces—Lee Shubert
Favors Musicians.

Arthur Rubinstein, the Polish pianist, for whose appearance here music-lovers owe thanks to William Knabe & Co., the well-known piano manufacturers, will appear only in theatres controlled by Sam S. and Lee Shubert, the independent booking managers. The securing of so fine a musical attraction is a coup on the part of the Shuberts and is merely another step in a battle waging between them and the Theatrical syndicate.

The main reason why Rubinstein will appear in theatres is that there are not the proper accommodations for piano recitals in many of the smaller cities outside of the vicinity of New York. The acoustic properties of the majority of the so-called "halls" throughout the country, where musical attractions appear, are of such a nature that were a pianist of the calibre of Rubinstein to appear in them, one-half of the tonal effects would be lost completely. In order to obviate this, Mr. Ulrich, his manager, sought to obtain booking in first-class theatres and found that he could make the most favorable terms with the Shuberts, and accordingly Rubinstein will appear only in the Shubert houses.

The battle between the independent and syndicate forces has a direct bearing on musical affairs, for the Shuberts announce that wherever they will build a new theatre, or obtain control of one already open, they will not only book musical attractions, but, if possible, construct auditoriums especially adapted to musical needs.

Lee Shubert, the head of the firm, in speaking of this matter, stated that he had begun to realize what an important place music had assumed in American affairs, and that from now on he intended to go more deeply not only into the production of musical plays of a higher class than hitherto, but that he might be induced to manage American musicians of the type represented by such artists as Maud Powell, Jessie Shay, Beatrice Eberhard, Minnie Coons and others well known in the musical world. He declared that he believed the American musician to be as good, if not superior, to any foreign importation, and that all the American musician needed was the opportunity to be heard under the right auspices.

Rubinstein gave his first recital in New York City at the Casino Theatre on January 15, and repeated the good impression he had made at his American debut the week previous. He played a programme which included Bach's D minor Toccata and Fugue; Beethoven's "Waldstein" sonata, a group of compositions by Chopin and Schumann's "Etudes Symphoniques."

DOWNTOWN CONCERT POPULAR.

Pittsburg Orchestra's Venture Proves Most Successful.

PITTSBURG, Jan. 13.—The first down-town popular concert of the Pittsburg Orchestra was given in the old City Hall last evening and was an overwhelming success from a financial and artistic point of view. The soloists were Mme. Sandal-Bransen, who sang exquisitely, and her husband, the cellist of the orchestra, who played Handel's "Largo" so superbly that the great audience rose to its feet in a body and cheered and acclaimed him for fully five minutes.

The great popularity of this concert will result in other similar ventures, for it has proved to the managers of the Pittsburg Orchestra that the great public enjoys music if it can be obtained at moderate prices.



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HARRIET BEHNNE'S TEACHER

MME. ASHFORTH TAUGHT YOUNG AMERICAN PRIMA
DONNA OF THE BERLIN OPERA COMIQUE



HARRIET BEHNNE.

This American girl, who has been selected as prima donna in the new Opera Comique in Berlin, is one of the most brilliant of Mme. Frida Ashforth's many pupils who have won fame.

In the last issue of MUSICAL AMERICA an article appeared from Berlin, in which it was announced that Harriet Behnne, who was a pupil of Arthur Claassen, had been chosen as the prima donna for the new Berlin Opera Comique.

In connection with this article we have received the following letter:

"135 East Eighteenth street, New York,
January 12, 1906.

Dear Mr. Freund:

Miss Harriet Behnne, the American who made such a success in Berlin, and whose portrait I enclose, received all her musical training at my hands. When the late Mr. William Steinway sent her to me, she was raw material, fine voice, full of talent, but had no knowledge of their use. When she left my studio she at once went abroad and sang in Berlin in concerts with

great success. I have still in my possession the press notices, commending her highly.

From Berlin, she went to Breslau, where she had an engagement at the Royal Opera House, and where she sang during five consecutive seasons, acquiring a large repertoire, while she studied under Reinhold Herrmann. She created the principal contralto part in his opera "Vineta" at Breslau, where it had its first hearing.

She is a brilliant addition to the many pupils whom I have trained for the operatic and concert stage.

Very truly yours,
FRIDA ASHFORTH."

This is further proof that competent singers can be trained in this country, as Mme. Ashforth is not only the teacher of Miss Behnne, but of Miss Abbott, the soprano, who made such a success at the Paris Opera as "Juliette," and who is now in this country.

Boston People's Choral Union Gives Concert.

BOSTON, Jan. 15.—The third mid-season concert of the People's Choral Union took place yesterday afternoon at Jordan Hall, the assisting soloists being Charlotte Gaines, soprano; S. B. Whitney, organist; the Boston Festival Orchestral Club, under the leadership of John W. Crowley, Edith H. Snow, pianiste, and Herman Shedd, organist. Samuel W. Cole conducted with intelligence and feeling.

The programme included the Hallelujah chorus from the "Messiah," Gounod's "Gallia," Tchaikowsky's andante from his quartette in B flat, and several other numbers.

ENGAGED

Boston Symphony Orchestra—5 times.
Pittsburg Orchestra—1 twice.
Philadelphia Orchestra—3 times.
Cincinnati Orchestra—Twice.
Metropolitan Opera House.
Recitals—New York (8), Chicago (6), Boston (4), Toronto (2), Montreal (2), Ottawa (2), St. Paul, Providence, Baltimore, Washington, Indianapolis, Louisville and leading American cities.

MRS. FUNK SINGS IN HOME CITY

JEANETTE AVERY POWERS, OF
SOUSA'S BAND, ALSO COMES
FROM DECATUR, ILL.

Organization of Choral-Symphony Society Gives
Musical Life of Decatur a New Birth—Nordica's
Forthcoming Visit.

DECATUR, Ill., Jan. 9.—Tremendous success greeted Irene Armstrong Funk, soprano, when she sang in recital, here, Friday night. Mrs. Funk is a former Decatur woman who made her debut in Chicago recently, fresh from the tutelage of M. Jean de Reszke. The programme of the recital Friday was much the same as that of her Chicago concert. Her voice is a coloratura soprano, of good range and excellent quality. She sings with ease and expression. Few singers have so much personal magnetism.

Mrs. Funk studied with Duvivier in Chicago, Juliani in Paris, and Vannuccini in Florence, before she went to Paris a year ago. Mrs. Funk is doing professional concert work in the West now, but is expected to go into grand opera later.

Another young Decatur woman to make her debut in concerts is Miss Jeanette Avery Powers, who left here the first of the year to become solo violinist with Sousa's band. Miss Powers has manifested very great ability for a long time. She recently returned from three years of instruction under Leopold Lichtenberg, in New York, Joachim in Berlin and Geloso in Paris.

A Choral-Symphony was recently organized in Decatur by local music-lovers and singers, in conjunction with the Chicago Symphony Orchestra, which is conducting a big choral-symphony movement throughout the West. The first concerts were given matinee and evening, December 14, with tremendous success. Later in the year, after a series of four other concerts, Madame Nordica comes for an evening. Music has had a re-birth in Decatur, with the organization of this society.

BOSTON SYMPHONY CONCERT.

Gericke's Orchestra Heard to Advantage in Carnegie Hall.

The Boston Symphony Orchestra, with Wilhelm Gericke as leader, gave its first concert in New York this season at Carnegie Hall on January 11. The most interesting number of the programme was the "Hiawatha" overture by Rubin Goldmark. It is a musicianly composition with ideas and feeling, and to a great extent is symbolic of Longfellow's poem. The other orchestral numbers were Brahms' Second Symphony and Tchaikowsky's "Francesca da Rimini," both of which were played with much warmth of coloring and with fine musical showing and intellect.

The soloist was Alfred Reisenauer, who rendered Weber's "Concertstueck" in F minor, which is seldom heard, notwithstanding its grace and picturesque traits. Mr. Reisenauer played with poetical feeling in the slower portions, and with wonderful brilliancy where it was required, and pleased his audience so well that they demanded several encores.

New York "Evening Post": "But the real triumphs of the evening were achieved with the Brahms symphony. From the notes of the horn that sound the opening melody of the first movement to the final thunderous chords at the close of the Beethovenesque allegro, it was a performance about as nearly flawless as one may hope to hear."

Willy Hess, the orchestra's concert master, was the soloist at the concert January 13. His performance on the violin was a feature of the concert. Under Mr. Gericke's able direction the orchestra presented Schumann's First Symphony in B flat major, op. 38; R. Strauss's "Till Eulenspiegel's Merry Pranks" and Elgar's overture "In the South." Mr. Hess played Spohr's Ninth Violin Concerto. The folk-song and polka interpolations in the Strauss number were charming.

The Sousa concert last Sunday night at the Hippodrome was typical of this popular form of entertainment. The soloists were Elizabeth Schiller, soprano; Jeannette Powers, violinist, and Leo Zimmerman, trombone.

Brooklyn Philharmonic Concert.

The third Brooklyn Philharmonic concert was given in the Baptist Temple in that city on January 12, the Boston Symphony Orchestra, under Wilhelm Gericke, being heard to advantage. Alfred Reisenauer played Weber's "Concertstueck" with orchestral accompaniment.

The orchestral numbers which preceded this were the Mendelssohn overture, "Calm Sea and Prosperous Voyage," and Beethoven's Symphony No. 6, "Pastorale." The final numbers were the introduction to the third act of Humperdinck's "King's Children" and Liszt's symphonic poem No. 2, "Tasso: Lament and Triumph."

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KREISLER ACCLAIMED AT PARIS CONCERT

GERMAN VIOLINIST AND MARK
HAMBURG DELIGHT THEIR
FRENCH AUDITORS.

SALLE DE CONCERTS, 8 Rue d'Athènes, Paris, January 16: Concert of the Societe Philharmonique de Paris soloists: Fritz Kreisler, violinist; Mme. Fritz Kreisler, violinist, and Mark Hambourg, pianist. The programme:

Sonata in A major.....Mozart
Mme. Fritz Kreisler and M. Hambourg.
a Pastorale.....Scarlatti
c Etude in F minor.....Scarlatti
b Capriccio.....Scarlatti
c Prelude and Fugue in B major.....Bach
M. Hambourg.

Allemande, Courante and Double from
Sonata in B minor, for violin alone
Bach
M. Kreisler.

a Ballade.....Grieg
b Etude in G flat.....Chopin
c Etude in F minor.....Chopin
d Valse in D flat.....Chopin
e Polonaise in B major.....Chopin
M. Hambourg.

a Prelude in E major.....Bach
b Chanson Louis XIII.....Couperin
c Humoresque.....Dvorak
d Prelude and Allegro in E minor. Paganini
Kreisler.

Fantaisie in C major, for violin and
piano.....Schubert
Mme. Kreisler and M. Hambourg.

The concert of the Philharmonic Society to-night, at which Fritz Kreisler, Mme. Kreisler and Mark Hambourg, were the soloists, proved to be the most interesting function of the musical season thus far. Kreisler's success was overwhelming, the entire audience rising to his superb playing time and again, until the violinist was forced to repeated encores. In the Bach sonata he played with so wonderful a technique, with such remarkable volume of tone and so splendid feeling, that the audience grew almost hysterical in its applause.

Hambourg played splendidly, the Chopin Valse and the Polonaise being especially well conceived from a pianistic viewpoint. Mrs. Mme. Kreisler, who evidently has profited by Kreisler's tuition, played charmingly with Hambourg. The concert was remarkable for the good feeling manifested toward the three German musicians at so thoroughly a French musical affair.

Washington Symphony Orchestra Deficit.

WASHINGTON, D. C., Jan. 17.—Eugene E. Stevens, treasurer of the Washington Symphony Orchestra, which was organized by Reginald DeKoven, has issued an open letter in which he accuses the Washington smart set of deserting the musical organization and leaving him to pay a deficit of \$3,000.

Mr. Stevens complains that the debts of the orchestra are \$6,000, incurred on the strength of such names as Herbert Wadsworth, Thomas F. Walsh, B. H. Warner and others; that all but \$3,000 has been repudiated, and that he is left to pay that amount out of his own pocket, because in a moment of weakness he signed a note for the sum.

Mme. Sembrich's Boston Recital.

Boston, Jan. 16.—Mme. Sembrich gave an interesting vocal recital in Symphony Hall Saturday afternoon. Nearly every school from Pergolesi to Max Reger was represented in the varied programme. Mme. Sembrich was at her best in the second group of songs, devoted to Schubert, Schumann and Brahms. Parker's "Milkmaid Song" and MacDowell's "A Maid Sings Light," two American interpolations, excited more interest than any of the other numbers.

Marie Hall Makes Triumph in Toronto.

Toronto, Jan. 15.—On Saturday evening Miss Marie Hall reappeared before a Toronto audience in Massey Hall, and won a remarkable triumph. Her two principal numbers were the Paganini concerto in D and the Wieniawski "Faust" fantasia. She played with remarkable effect, and was rewarded with long and enthusiastic applause.

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JESSIE SHAY
PIANIST

JULIEN TIERSOT OF PARIS

THE DISTINGUISHED FRENCH LITTERATEUR AND
COMPOSER IS NOW IN THIS COUNTRY
ON A PUBLIC MISSION

Among recent visitors to the office of MUSICAL AMERICA was Julien Tiersot, who came introduced by his compatriot, Monsieur de Giraudet, the distinguished artist and teacher.

Monsieur Tiersot has come to this country as the representative of the Alliance Française, whose special purpose is to spread the French language and whose headquarters are in Paris, with branches in the leading cities of this country. Monsieur Tiersot also carries a mission from the Minister of Public Instruction in France to study American music from an ethnological standpoint.

Among his other distinctions is that of being Librarian of the Conservatoire in Paris.

Since he has been here, he has given in Montreal and Boston valuable and interesting lectures, which he will repeat in other leading cities. He will go as far as New Orleans and from there to Havana, before his return to Europe.

M. Tiersot is principally interested in studying the popular songs of this country.

He is a man of distinguished appearance, has published a number of most valuable works, including the "History of Popular Song in France," which work was decorated by the Paris Institute. He has also written works on Hector Berlioz and the society of his time, on Rouget de Lisle, and the Marseillaise, and has published thirty songs which were composed during the French Revolution. He is, however, principally known as a successful composer. Among his best known compositions are the Popular Melodies of the Provinces of France, which he collected and harmonized. Then he published a number of French Christmas songs, also a number of old French songs from the Thirteenth to the Eighteenth Centuries.



JULIEN TIERSOT.

The Librarian of the Paris Conservatoire is in this country to Lecture on French Music and to Study the popular melodies of America.

He also composed a number of popular songs for schools, also popular French dances. His Suite on the Popular French Dances, which was played for the first time at the Colonne Concerts in Paris, would be a good thing for some of our orchestras to take up.

TWO GREAT CONDUCTORS LEAD NEW YORK CONCERTS

WEINGARTNER MAKES FIRST APPEARANCE, AND
SAFONOFF AROUSES WILD ENTHUSIASM

The sixth Sunday concert of the New York Symphony Orchestra at Carnegie Hall on January 14 was signalized by the reappearance, as conductor, of Felix Weingartner. The German conductor was enthusiastically welcomed and showed his mettle by leading his men so skillfully that the audience sat spellbound for two hours listening to a highly classical concert, minus soloists. As at his previous appearances in New York, he conducted without score and gave his entire attention to bringing out the latent possibilities not only of the music, which he knew so well, but of the orchestra itself. Weber's overture, "Der Freischütz," with its lively movement, opened the concert and was followed by Schumann's Symphony in B flat and Berlioz's "Symphonie Fantastique."

Three recalls rewarded the conductor's fine treatment of the Schumann Symphony, the last two movements of which were taken at a spirited pace. The rich orchestration of the Berlioz Symphony and the work's fantastic mood were both admirably illustrated. The same programme was repeated on January 16.

Press comments: New York "Tribune": "But there was great flexibility and elasticity of tempo in the reading, and many unfoldings of euphony, especially by the wood-wind choir. Berlioz's symphony was read with beautiful freedom, and its picturesqueness and grotesquerie presented with great vividness."

New York "Times": "He was repeatedly recalled with a demonstration of enthusiasm that could have left no doubt as to the profound impression he had made."

New York "Herald": "The well-known German conductor was warmly welcomed and frequently given prolonged applause."

New York "Evening Post": "It was in the final number, Berlioz's Fantastic Symphony, that the German conductor revealed his full stature. As ordinarily played, this work is decidedly tiresome. Mr. Weingartner made it, for the most part, interesting and in some places even impressive and stirring. It was a splendid illustration of the art and magic of interpretation."

The two extra concerts of the New York Philharmonic Society on the afternoon of January 12 and the evening of January 13 were a veritable triumph for Wassily Safonoff, the Russian conductor. Not since the days when Paderewski enthused his audiences until they lost control of their emotions and stormed the stage, has any concert audience in New York acted so wildly enthusiastic as that in Carnegie Hall on the occasion of Safonoff's appearance.

At the close of the last two movements of Tschaikowsky's "Symphony Pathétique," the great gathering of cultivated auditors mingled cheers with reverberating plaudits, and rose to their feet, even in the box tiers, and waved handkerchiefs in their excitement. On two occasions Safonoff, unwilling to take all the honors himself, had forced Richard Arnold, the concert master, and the whole orchestra to rise and share the honors with him.

Tschaikowsky's compositions made up the programme. The charming serenade for strings, opus 48, opening the list, and the familiar B flat minor piano concerto following as the middle number. In the latter, Adele Aus der Ohe played, with great feeling, exquisite touch and fine technique.

Press comments: New York "Tribune": "Under Mr. Safonoff's leadership the symphony had a peculiarly thrilling performance yesterday. He inspires his players, and he also inspires his hearers. He sends out irresistible impulses like galvanic shocks."

New York "Evening Post": "Here is a chance for a wealthy lover of music to come forward and secure for America the most stirring, the most emotional, of living conductors."

ADOMOWSKI PLEASES SPRINGFIELD, MASS.

IS THE SOLOIST AT THE BOS-
TON SYMPHONY ORCHES-
TRA'S CONCERT.

SPRINGFIELD, Mass., Jan. 16.—The Boston Symphony Orchestra gave a concert at the Court Square Theatre this evening under the direction of Wilhelm Gericke, the soloist being Timothee Adamowski. The programme opened with Goldmark's Overture, "In the Spring," delightfully played by the orchestra. Next came Strube's new concerto for violin in F sharp minor, beautifully played by Adamowski, with splendid technique, wealth of tone and wonderful showing. The fourth number on the programme was Liszt's Symphonic Poem No. 2, "Tasso: Lament and Triumph." The last offering was Tschaikowsky's Symphony No. 4 in F minor. Mr. Gericke's men, under his able leadership, played brilliantly.

KILLED FOR REFUSING TO SING.

Russian Student Shot for Not Chanting
"God Save the Emperor."

ST. PETERSBURG, Jan. 14.—Because he refused to sing "God Save the Emperor" at a New Year's celebration last night, a student named Davidoff was shot to death by Count Sheremetieff, a notorious reactionary. The tragedy occurred in the famous restaurant, "The Bear," shortly after midnight. Davidoff had refused to respond to the national anthem and the count shot him down in cold blood, whereupon the spectators attacked him with champagne bottles and he had a narrow escape from being mobbed. The murderer had not been arrested.

Newark Enjoys Chamber Recital.

NEWARK, N. J., Jan. 11.—A sympathetic and receptive audience attended the chamber music recital of the Schumann String Quartet in Wallace Hall last night. Louis Ehrke, Simon Heilborn, Carl Schoner and George E. Clauser compose the quartet, which played the various numbers on the programme with a display of artistic ability highly creditable to local talent. Grieg's quartet in G minor was presented in admirable form. Mr. Addimondo, oboe of the New York Philharmonic Orchestra, assisted.

Paur His Own Soloist in Buffalo.

BUFFALO, Jan. 17.—The Pittsburg Orchestra, with Emil Paur conducting, gave its second concert in Convention Hall, to-night. Mr. Paur was also the soloist, playing the piano part in the Liszt "Spanish Rhapsodie" as well as Chopin's Mazurkas in E flat minor, and B flat major, and the same composer's "Fantasie" in F minor. The orchestra played Goldmark's "Sakuntala" overture, Schubert's B minor symphony, Tschaikowsky's Finale from Suite opus 55, and Wagner's "Kaisermarsch."

Murdered Woman Was a Choir Singer.

CHICAGO, Jan. 17.—Mrs. Bessie Hollister, who was murdered while on her way to sing at a funeral, Friday, was a member of the Methodist Episcopal Church Choir and had often been heard in concerts in the north side.

The Entente Musicale.

There are already an entente cordiale and an entente municipale between France and England, and now there is to be an entente musicale. In other words, British instrumentalists and chorus singers are to give concerts in Paris.

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TREMBLAY OF OTTAWA ORGANIST AND COMPOSER

THIS YOUNG MUSICIAN HAS WON A LEADING POSITION IN THE MUSICAL LIFE OF HIS CITY

Amedee Tremblay, choirmaster and organist of the Basilica, Ottawa, is one of the most talented composers among the younger generation of Canadian musicians. As an organist he is recognized to be one of the best in the Dominion. He was born in Montreal, April 14, 1876. His most important studies in harmony and on the organ were conducted under the late Alciabiade Beique, at that time organist of Notre Dame Church.

In the year 1894 Amedee Tremblay was appointed organist in Ottawa, and has ever since occupied the same position at the Basilica. During that time he founded the "Orpheon Canadien-Francais" (1898-1904). A number of organ recitals and choral concerts made him prominent in the Canadian capital.

Composition is a natural "hobby" with this musician, who has received the encomiums of the most noted of his confreres.

Notwithstanding that he has a large number of pupils, he manages to write a good deal. He is noted for originality of thought and variety of ideas. Among the best of his works are a mass for four men's voices; "La Melee," a ballad of Victor Hugo for men's voices; Three Motets, "Ave Maria," "O Salutaris" and "Tantum Ergo," dedicated to G. Couture; "Eighteen Popular Canadian Airs," harmonized; "Je vous salue, Marie" (vocal); "Epanchement" (piano solo); "Les Rassemblances"



AMEDEE TREMBLAY.

This Ottawa Organist, a native of Montreal, is one of the most Talented of Canada's Younger Musicians and Composers.

(Photo. by Topley.)

(song); a suite for pedal organ; also about fifteen various pieces for the piano, most of them as yet unpublished.

"GIPSY BARON" REVIVAL.

Elaborate Performance To Be Given at Conried Testimonial.

Preparations have begun for a revival of Strauss's opera, "The Gipsy Baron," to be given at the testimonial performance to Heinrich Conried in the Metropolitan Opera House early in February. The arrangements for the production of this elaborate revival were somewhat hastened by Mr. Conried's intention to go abroad before the close of the Italian opera season. In previous years his foreign trips have been taken too late to include the Milan opera, which he hopes to attend this year, all the important operas being sung there.

"The Gipsy Baron" will be presented with an all-star cast, including every singer in the company. The roles were assigned this week, and rehearsals are under way. The last performance of this opera was in the Terrace Garden two years ago, when it was sung in English.

A Correction from Canada.

MONTREAL, Jan. 9, 1906.

Editor MUSICAL AMERICA:

In your issue of December 30 there appears an appreciation of Paul Dufault, in which it is mentioned that that gentleman, "a French-Canadian, born near Montreal," is to sing in this city at a "farewell reception to Earl Grey, the Lieutenant-Governor of the Dominion of Canada."

In the first place Earl Grey is not the Lieutenant-Governor of Canada, and there is no "farewell" reception to be given His Excellency for the simple reason that he is not going away; in fact, he is our new Governor General.

Lieutenant-Governors in this country only have jurisdiction over the different provinces, such as Ontario, Quebec, Manitoba, Alberta, Saskatchewan, Nova Scotia, and New Brunswick.

Earl Grey, however, is to attend a Grand State concert here in February, when the inauguration of the new Philharmonic Society will take place under the direction of Dr. Charles Harriss, head of the McGill (University) Conservatorium of Music. The chief attraction will be the Pittsburgh Orchestra, assisted by the following soloists: Mrs. Corinne Rider-Kelsey (soprano), Clarence B. Shirley (tenor), and Herbert Witherspoon (bass).

I believe, however, that the French-Canadian citizens are to give His Excellency a reception during this visit, which is probably the function to which your correspondent referred.

By publishing this correction you will confer a favor.

Wishing you every success with your bright and newsy magazine,

SIEGFRIED.

The Marien String Quartet of Cincinnati, consisting of Jose Marien, violin; George Hammer, viola; George Rogovoy, cello, and Mrs. Gisela L. Weber, violin, gave a concert January 9.

MME. LANKOW RETURNS.

Nearly Fatal Accident Prevents Her Walking for Weeks.

Mme. Anna Lankow, well known in musical circles in New York and Berlin, arrived from Naples on January 11, and was taken from the steamer in a private ambulance to her home at 5 West Ninety-seventh street. Mme. Lankow has been in a hospital in Naples for the last three months as the result of an injury to her foot she sustained by the overturning of a carriage. It will probably be some weeks before she is able to walk again. In speaking of her accident, she said:

"I had arranged to sail from Naples October 13 on the Princess Irene, and the day before my son and I were driving in the outskirts of Naples on the way to Puzoli, when the horses took fright and ran away. The carriage was turned upside down, and my foot was caught and almost torn off. Indeed, it hung only by the flesh at the side. I had to wait for an hour before a carriage arrived to remove me, and later blood poisoning set in.

"Fortunately for me, however, Dr. Graesser, who was attending me, decided to try the effect of a rubber bandage above the knee. This was kept on, at times, as much as eighteen hours—just as long as I could possibly stand it. It stopped the fever at once and I began to improve. I suffered intense pain, and begged him to kill me. On Christmas Day he presented me with a toy pistol."

FIRST SYMPHONY CONCERT GIVEN IN ROCHESTER.

Dossenbach Orchestra, with Good Soloists, Opens Its Seventh Season.

ROCHESTER, N. Y., Jan. 12.—The first concert of the seventh season of the Dossenbach Orchestra was given in the Lyceum Theatre Monday evening, January 8. The important features of the programme were Gluck's overture, "Iphigenia in Aulis," Beethoven's Seventh Symphony, and Tchaikowsky's "1812" overture. The performances were highly creditable, especially that of the symphony.

This orchestra has sixty-five members, made up of the best instrumentalists in Rochester, and re-enforced by a few players from Buffalo, Pittsburg, Elmira, Utica, and New York.

Herman Dutschke, of the New York Philharmonic Society, played the French horn, and also contributed a solo, a concerto by Richard Strauss, which served to exhibit his beautiful tone style. 'Cello solos were played by Felix Boucher, formerly of New York, but now a resident of Rochester and a regular member of the orchestra.

Hermann Dossenbach, the conductor, is a talented and progressive musician, and is getting extraordinarily good work out of his players. His enterprise is well supported by the music lovers of this city.

WEBER ART GRANDS

An Art Critic of international reputation writes as follows:

"ONE of the most interesting art exhibitions now being held in this city is at Aeolian Hall, Fifth Avenue and Thirty-fourth Street, where a number of Weber Grand Pianofortes, each decorated in the pure style of the art period which it represents, are to be seen."

"The pianofortes shown include the styles of Louis XIV., XV. and XVI., the so-called 'Adam' style of England, etc. Of course, however, cases can be decorated in any style according to the period of the room in which the instrument is to be placed."

"It is noteworthy that in the pianofortes shown each style is carried out with absolute fidelity to period and purity, and that in each instance the effect is exquisite without a suggestion of anachronism. Every scroll, every leaf, every carved figure and every painted panel or medallion is authentic. Considering the tone of the pianoforte its soul, we here have a successful effort to give that soul a casement worthy of its beauty."

"As a result, the exhibition at Aeolian Hall of pianofortes in the pure styles of certain periods is of great interest to music and art lovers alike."



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"Do you think the widow will break his will?" "Won't be necessary. She did that long before she became a widow."—Philadelphia "Ledger."

"Aren't the acoustic properties of the opera house magnificent?" "They certainly are. You can hear every word that's said by the Blank's party four boxes away."—Brooklyn "Life."

"Yes, indeed, he had a splendid job with the big insurance company." "What were his duties?" "Why, one year in four he had to see that they added an extra day to February in the insurance calendars."—Cleveland "Plain Dealer."

"Curious idea, this transmigration of souls," said the man who reads profound things superficially. "Yes," answered Miss Cayenne, "if I thought some human beings I know could possibly be transfigured into animals I shouldn't be nearly as fond of pets as I am."—Washington Star."

"Jack and Mildred, before they were married, were always quarreling as to whether they would get an automobile or a horse and trap."

"I suppose, of course, Mildred finally had her way?"

"No, they compromised on a baby carriage."—"Puck."

Bram Stoker, who for many years was connected with the management of the late Sir Henry Irving, tells of an amusing incident which occurred during the player's tour of the Middle West.

It appears that Irving, in order to break a "long jump" from Chicago to another city, was desirous of securing for one night the theatre of a town in Indiana. Accordingly Stoker wired the individual who was both proprietor and manager of the playhouse in question requesting that Sir Henry be given a night's engagement.

In a short while Mr. Stoker received the following: "Does Irving parade?" When shown this the distinguished Briton was much amused. He directed Stoker to reply that "Irving was a tragedian, not a minstrel."

The further reply came, "Don't want Irving unless he parades."—"Harper's Weekly."

In Oklahoma.

Missionary—"My friend, do you ever think about your future state?" Oklahoma Ike—"Say, pard, don't you read the papers? We ain't been thinkin' of anything else fer th' last five years."—"Cleveland Leader."

In the Ninth Symphony.



A maid of the Mendelssohn Choir Was requested by Vogt to sing hoir. She emitted one yell But the briny tears fell When the other girls started to choir.

—J. E. M.
From the Toronto News.

A Prima Donna's Expressions.

(From the February "Smart Set.") America is delightful. Yes, football is too rough. New York is wonderful, magnificent! American women are the most beautiful and charming on earth. Nothing is better for the complexion than Smearine.

The tones of the Pianoleon are exquisite. I always take Doperine for headaches. Eau de Swash is the finest hair tonic. The Gasmobile is the best made. Denticide is excellent for the teeth. I can't breakfast without Boneless Oats. N. G. Corsets are the only proper ones. Never travel without Sneezarine, for coughs and colds. I fervently recommend Scrubolito. By all means try Nervosis. Yes, this is positively my last season on the stage. I expect to get the decree next week.

SAYS BALTIMORE NEEDS ORCHESTRA

FREDERICK H. GOTTLIEB CRITICIZES HIS HOME CITY IN PLAIN ENGLISH.

Excoriation Called Forth by Poor Attendance at Recent Concert of the Philadelphia Orchestra—Suggests a Remedy.

BALTIMORE, Jan. 8.—That this city is not musically enthusiastic seems indicated by remarks made by Frederick H. Gottlieb, one of the musical leaders of the city, who expressed his opinions very freely in this regard. His remarks were called forth by the small attendance at the concert at the Lyric of the Philadelphia Orchestra lately.

"I confess myself puzzled over the situation, and the only solution I can think of is that the great public of Baltimore is either musically ignorant or musically mean," he said. "It was Walter Damrosch who said we needed cultivation in music, and that remark was sharply resented. Now, it must be true, or, if we have the liking and appreciation, we are too niggard to gratify ourselves.

"Here is the Philadelphia Orchestra, one of the finest organizations in the country, giving a programme of unique and interesting character, with selections of the highest novelty and excellence, playing to an audience comprising a mere handful. The amount received for the sale of seats did not exceed \$500—not enough actually to pay the salaries of the musicians, while there were other expenses, such as the use of the house, lights, the ushers and similar details, aggregating about \$2,100. Thus there was a considerable deficit, not to speak of the mortifying disappointment from an artistic point of view.

"I speak frankly, and it may appear harshly, but at the same time I must add my conviction that Baltimore is really musical. How could it be otherwise with a city of so much genuine cultivation? The element of the population which attends such concerts as that given by the Philadelphia Orchestra, and which is not only eager to hear the music, but willing to pay liberally for it, is restricted in numbers. In fact, one sees the same faces at every entertainment of the kind. And this circumstance suggests to me a possible remedy for the present conditions: it is to give the masses proper musical education.

"My idea," continued Mr. Gottlieb, "is to establish a permanent orchestra, and in the beginning to exercise a careful regard for the programmes. Many persons, I feel sure, would attend such concerts as those given by the Philadelphia organization if they were not afraid of a programme too classical and above their heads. If we had a permanent Baltimore orchestra, I should say give frequent concerts, choose programmes in which something light shall be alternated with something more serious. After a fine classical number I should give a piece like 'The Funeral March of a Marionette' or a Strauss waltz—in a word, a bit of popular music. This would displease no one, and would lead those not as yet at home in the best music further on. I feel that in the education of the masses here lies our musical salvation. The liking for good music exists, but we must develop it."

A German Song Recital.

BUFFALO, Jan. 16.—A programme representative of the best works of the German song writers of the eighteenth and nineteenth centuries, was ably presented by Victor Wolfgang Schwarz, director of the Orpheus Society, at the Twentieth Century Club. Possessed of a voice of dramatic power, with strong tonal contrasts, Mr. Schwarz proved himself fully capable of an intelligent and enjoyable reading of the songs.

Three movements of Sinding's E minor quintet were played with the Davidson Quintet. The accompaniments were played by Mr. Lautz.

Pugno Delights Montreal.

MONTREAL, Jan. 16.—Raoul Pugno, the French pianist, gave a recital in Windsor Hall, offering a programme made up of compositions by Beethoven, Schumann, Chopin, Weber, Mendelssohn, Grieg, d'Indy, Liszt, and one of his own. He took his audience by storm, for aside from his remarkable ability, he was welcomed to this city as a Frenchman. His playing left nothing to be desired so far as technique, soul and intellect were concerned.

MME. LITTA VON ELSNER'S MUSICALE.

Will Give "Les Chansons Mise en Scene" at the Berkeley Lyceum Theatre.

Mme. Litta von Elsner will give what she terms "Les Chansons mise en Scene" at the Berkeley Lyceum theatre, New York, on the afternoon of January 25. This little play, if it may be so termed, will be produced with costumes, lights and accessories as given in Paris at the Theatre des Capucines, with the assistance of Mme. Menzeli-Bartlett, La Luscignole, Monsieur Morris Nithe, Monsieur A. Feinblum, Madame Romella, Ralph Dayton Hansrath, B. Russell Throckmorton, Mme. Litta von Elsner and Mrs. Mercedes Leigh.

Among the distinctive features of the entertainment will be a dance with Herod's aria from Massenet's "Herodiade" and "Bajadere's Revenge," by Mme. Menzeli-Bartlett, and selections from various other operas.

Among the patronesses of the musicale are Mrs. Charles M. Oelrichs, Mrs. Frederic Nielson, Mme. Lillian Nordica, Mrs. Pembroke Jones, Mrs. Robert J. Collier, Mrs. Josephine Drexel Emmett and Mrs. Henry S. Redmond.

SHAKESPEARIAN SONG CYCLE.

Series of Interesting Concerts Begins in the Bellevue-Stratford.

PHILADELPHIA, Jan. 10.—The most important local musical events of this month, with the exception of the opera and the symphony concerts, are the four musical mornings in the Bellevue-Stratford, the first of which was given yesterday, when the "Shakespearian Song Cycle," by Grace Wassall, was heard.

This composition, which was performed for the first time in this city, was interpreted by Anna Bussert, a well-known singer who has travelled on tours with Walter Damrosch and Victor Herbert; Corinne Welsh, who was the soloist at the Maine Festival; Frank Ormsby, tenor; and Claude Cunningham, a member of the company which supported Adelina Patti during a recent concert tour.

Coaling a Ship to Music.

PHILADELPHIA, Jan. 4.—They are coaling the cruiser Columbia to music at League Island Navy Yard to-day. When the band struck up the men became imbued with the spirit of the music, and whistling and singing went about their work in a cheerful manner. They are working faster than usual. By order of the captain nothing but the national airs and popular songs are rendered.

As it will take three days to complete the coaling the leader of the band has compiled a programme of the following: "The Star-Spangled Banner," "Columbia," "It Ain't No Disgrace to Run When You Are Skeeered," "I Am So Tired," "I'll Be Waiting in the Gloaming Sweet Genevieve," "A Soldier's Sweetheart," "Sympathy," and "Everybody Works but Father."

Recital for Toronto Club Women.

TORONTO, Jan. 12.—A representative gathering of local club women attended the concert, last week, of the Women's Musical Club of this city. The programme took the form of a song recital, being arranged by Mrs. S. A. Hamilton with these soloists: Mrs. G. D. Atkinson, Ethel Hay, Mildred Lawson, the Misses Powell, Smellie and Carter, and Mrs. G. W. A. Lambe. Each of the singers gave evidence of careful training, and especial praise was accorded the solo of Miss Carter, who sang Tosti's "Vorrei."

Singer's Long Christmas Trip from Europe.

BERKELEY, Cal., Jan. 8.—Lydia Sturtevant Sterling, a California singer, left here for Europe, Saturday, after spending the holidays with her father C. W. Sturtevant, to fulfil her operatic engagement. Mrs. Sterling came all the way from Milan for her Christmas dinner at home. After her debut in this city in "Zandello," in 1903, she went to Milan to study, and she has won a name for herself in Italian musical circles, having sung the contralto roles in many of the grand operas in various cities of that country.

MUSICAL AMERICA acknowledges the receipt of C. J. Schubert's new composition, "Berceuse," for violin and piano. The music, which is dedicated to Emile Sauret, is a delightful composition of considerable merit.

THE BALLAD OF AN OPERALESS OPERA

By Albert Payson Terhune

Owing to a strike the opera "Faust" was rendered at the Metropolitan without a chorus. A more general strike is threatened.—News Item.

It was at the Metropolitan. It was a gala night, And "Trovatore" was the show prepared for the delight Of all that mighty throng of folk in open-face apparel, Whose dearth of clothes and blaze of gems gave proof of Papa's "barrel." The Horseshoe and the orchestra were crowded to the doors, And long-haired, wild-eyed geniuses jammed all the upper floors, Waiting the ululation of poor Leonora's wail And brave Manrico's tuneful screech at being sent to jail.

The orchestra had fought the plucky prelude to a close. 'Mid thrills of soulful joy the near-asbestos curtain rose. Said one glad devotee: "A night of rapture is before us, But—say! Hey! What the dickens! Oh, where IS the Opening Chorus?" Out spake the Herr Direktor as he stalked upon the stage: "Dear friends, the Chorus is on strike. It makes me weep with rage! But if you're all imbued with the true music-loving flame, Pray keep your seats and you'll enjoy the opera just the same!"

The Tenor and the Barytone, the famed Soprano pretty, Were due to come and wrestle with a dainty Trio ditty; But though the baton madly swirled not one of them appeared. The Herr Direktor murmured: "Gone on strike! Just as I feared! And now, as a reaction from these disappointments rude, The players will cut loose in an orchestral interlude! Get busy, there, Conductor! Be as tuneful as you like!" Silence! The orchestra was on a sympathetic strike!

The Herr Direktor spake again: "The Chorus won't go on. The Principals and Orchestra alike, you see, are gone. The stage hands and the light-men, too, desert us in our need, But, spite of these small obstacles, the opera will proceed!" The operaless opera went on without a pause. And at each hit the audience went crazy with applause. And at the end they shouted: "There was ne'er so fine a show! No noisy music to disturb our conversation's flow!"—N. Y. "Evening World."

WOMAN SUES VICTOR HERBERT.

Teacher Wants \$75 from Composer, but He Denies that He Owes Her.

PITTSBURG, Jan. 12.—Victor Herbert, formerly conductor of the Pittsburgh Orchestra, denies that he owes Miss May Lynne \$75 for his daughter's tuition at the Westminster-Nevele School, which Miss Lynne conducted at Conservatory Hall in Dithridge street. The noted orchestra leader and composer has been sued by Miss Lynne for the amount named, and Mr. Herbert has now filed an affidavit of defense in the County Court.

He says Miss Lynne did not accord his daughter proper treatment, and he was compelled to take her out of the school at the expiration of the first half of the school year and send her elsewhere. He says ordinary courtesy and good treatment were not extended his daughter, as required, and this was the sole cause of the termination of the contract by him.

Phonograph Supplies Wedding Music.

TRENTON, N. J., Jan. 10.—Abe Harris, of South Warren street, offered the use of his home the other day for the wedding ceremony of Lena Herschfeld and Isaac Basch. Harris had been unable to secure the services of an orchestra to play the wedding march, so he did the next best thing—bought a phonograph for the purpose. The guests were somewhat surprised when the machine started to reel off Mendelssohn's "Wedding March."

The musical part of the programme was afterwards supplemented with "Everybody Works but Father," "Good-by, Hiram," "Keep a Cozy Corner in Your Heart for Me," "Would You Care if I Should Leave You?" and other songs. As Mr. and Mrs. Basch left for their honeymoon, to spend a few days in Maryland, the phonograph played "Back, Back to Baltimore."

Dolgeville Band's New Officers.

DOLGEVILLE, N. Y., Jan. 16.—The following officers for the coming year have been elected by the Dolgeville band: President, W. F. Delaney; vice-president, Eugene Hoerz; secretary, James Craigie; treasurer, John Kelly; leader, Max Niepel; assistant leader, Carl Metz; manager, William Hayward; band sergeant, L. D. Snell; board of directors, W. F. Delaney, James Craigie, William Hayward, John Kelly, Arthur Elwood.

Edmund Severn's next "Sonata Talk," which will be devoted to Grieg's sonata for violin and piano, Op. 13 in G major, will take place at the Severn Studios, 131 West Fifty-sixth street, New York, at 3.30 p. m., January 23. After giving a thorough explanation of the Sonata form, as such, each movement is analyzed and performed separately. Mrs. Severn will assist at the piano.

WRONG TWIN, NOT A MUSICIAN.

Former Pittsburg Man Says He Married the Wrong Woman.

PITTSBURG, Pa., Jan. 12.—Hyde J. Summers, formerly of Pittsburg, now of Olcott, N. Y., has commenced proceedings to annul his marriage to his wife, Irene. He alleges he led the wrong girl to the altar.

Summers says he offered himself in marriage to Ruth Bekman, and was accepted. Ruth, the complaint says, had a twin sister, and the two were identical in appearance. Summers cites an instance when Irene accompanied him to a theatre in Buffalo as a joke, he believing she was Ruth.

Several days after the wedding, Summers avers, he requested his wife to play the piano and sing for him. She played indifferently, he alleges, and could not sing. This aroused his suspicions, as he knew Ruth possessed a clear soprano voice.

Reisenauer's Third Recital.

The last of a series of three piano recitals was given by Alfred Reisenauer in Mendelssohn Hall, New York, January 16. The pianist presented, in excellent style, a programme of pieces seldom heard on the concert stage, among which were a "Grande Fantaisie," by Haydn; Beethoven's F sharp major sonata, op. 78; Schubert's "Wanderer" Fantaisie; Schumann's "Arabesque," and pieces by Weber.

The January issue of "The Etude," of Philadelphia, is an attractive Handel number, with many interesting features. In an article on "Handel's Oratorios To-day," F. W. Wodell, the Boston choral director, suggests the secret of their continued popularity, which he finds in the fact that they are, emphatically, works for the chorus, and "offer to the average choral society material which, while not without difficulties, is eminently singable and inspiring." The music of the number includes four of Handel's compositions.

The pupils of Mrs. Estelle Ray-Schmitz and Fritz Schmitz gave a piano recital in Watkin's Music Hall, Dallas, Tex., January 10.

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NEW RULES FOR SALON MUSIC

FRENCH COMMITTEE ADOPTS REGULATIONS TO GOVERN SELECTION OF COMPOSITIONS.

Successful Works To Be Performed Next Season—Neither Symphonies nor Theatrical Compositions Will Be Considered.

PARIS, Jan. 12.—Rules have been formulated by the Committee of the Société Nationale des Beaux-Arts (Musical Section) to govern the selection of works to be performed in public while the Salon is open next season. A jury has been selected and these regulations have been decided upon:

"Neither symphonies nor theatrical compositions will be admitted. The competitors must send in a single work each, chamber music, vocal opus (for one or more voices), or instrumental piece divisible into two sections, a and b. These compositions must adhere to the original form in which they are written, no transcription or transposition being permitted.

"All works intended for competition must be sent in not later than Saturday, February 17, 1906. No extension of time will be allowed.

"Candidates who are unable to present their compositions in person must forward them by registered post to the address of Monsieur le Président de la Section de Musique.

"The Society will determine the number of performances to be given according to the number of works passed by the committee.

"Only the works of living composers will be accepted, and those passed in any one year will be excluded from the competition of the following year."

"The successful compositions will be produced under the supervision of the committee, presided over by Paul Viardot. But if the jury approve, composers will be enabled to select the artists by whom they prefer their works to be interpreted.

Damrosch's New Tenor.

Walter Damrosch announces that he has discovered a wonderful tenor in the person of Jean Dimitresco, a Roumanian, and that he will be the soloist with the New York Symphony Orchestra during its two weeks tour which began January 18.

Dimitresco is described as a tenor of marked skill, and in Europe is looked upon as a second Tamagno. He studied at the Conservatory of Bucharest and afterwards in Milan, Vienna and Paris. He has appeared at practically all the opera houses in Europe and at Covent Garden, London.

"Mexicana" Heard in Baltimore.

BALTIMORE, Jan. 15.—"Mexicana," the Shuberts' new comic opera production, with Thomas Q. Seabrooke, Christie MacDonald, and Joseph Herbert in the leading roles, began a week's engagement at Albaugh's Theatre to-night. In the big audience was a party of fifty from New York and one of seventy-five from Washington. These were friends of Clara Driscoll, the young Texas woman and ranch owner, who wrote the libretto. "Mexicana" goes to the Lyric Theatre, New York, on January 29.

Margulies Trio Concert.

The second concert of the Adele Margulies Trio was given at Mendelssohn Hall in the evening of January 13, with the assistance of Sam Franko, viola. This organization has never been heard to better advantage, and its musicianly finish and highly intellectual conception of the compositions played caused the audience to call out Miss Margulies, Mr. Lichtenberg, Mr. Schulz and Mr. Franko repeatedly. The programme consisted of compositions by Mozart, Strauss and Dvorak.

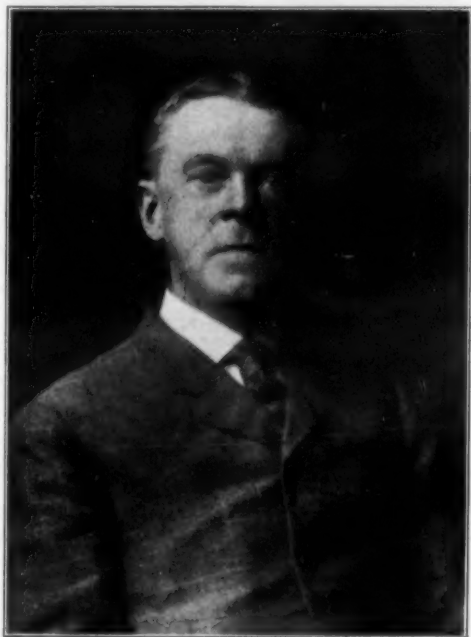
No Light Opera for Schumann-Heink.

With her departure from New York January 13, Mme. Schumann-Heink announced that she has left for all time the light opera field. She said that hereafter she would devote herself exclusively to grand opera and concerts. The famous contralto goes to Europe to appear in Munich, Berlin, and Vienna. She will also tour the continent and England, giving concerts before her return in September to begin a concert tour of America.

ARTHUR FOOTE AND HIS WORK THE BOSTON MUSICIAN WAS TAUGHT THE ART OF COMPOSITION BY AMERICAN TEACHERS

BOSTON, Jan. 17.—Few American composers have done more important work than Arthur Foote, a man who belongs most emphatically to those who have conscientiously endeavored to follow classical traditions. Mr. Foote's endeavors have never been upon radical lines, and the beauty and charm of his works may be due to this fact.

Born in Salem, Mass., in 1853, of English parents, Mr. Foote began the study of the pianoforte at the age of thirteen. Two years later he became the pupil in harmony and counterpoint of the late Stephen A.



*With fully yours
Arthur Foote*

Mr. Foote, the Boston Composer, Received his Musical Education wholly in this country. On Thursday he played in his own quintet with the Olive Mead Quartet in Brooklyn.

Emery, and in 1874 he entered Harvard and began the study of music under Prof. John K. Paine. He obtained the degree of M.A. in music in 1875, after a supplementary year of the study of theory under Professor Paine. After this he studied organ under B. J. Lang, and since 1878 has been a church organist. He has taught the piano-

forte since 1876, and has appeared often in piano and organ recitals in the important cities in this part of the country.

Mr. Foote is president of the Cæcilia Society of Boston, an officer of the Harvard Musical Association, and a member of the National Institute of Arts and Letters.

Although Mr. Foote has written much excellent music for the voice it must be said that his best work has been in the classic or academic forms of musical composition. His orchestral and pianoforte suites, and more particularly his chamber music, are more important than his songs.

His orchestral compositions, including "Symphonic Prologue Francesca da Rimini," "Serenade in E," and "Suite in D minor," were given their first performances from manuscript by the Boston Symphony Orchestra. His "Quintet in A minor" and other chamber music of his, were first produced by the Kneisel Quartet. Mr. Foote has appeared many times in public, playing the piano part in his quartet and quintet compositions.

Mr. Foote has produced a long list of excellent songs, and although his other works take precedence, his vocal compositions, including songs, duets, oratorios, cantatas and part songs, are of the highest rank, and have been used extensively by some of the best concert and recital singers.

"On the Way to Kew" has been heard many times, and is one of the popular short songs. The "Bedouin Song," for men's voices, is a fine setting of the well known words of Bayard Taylor. Other deservedly popular songs are "I'm Wearin' awa' to the Land o' the Leal," "An Irish Folk Song" and "In Picardie."

His "Song from the Rubaiyat of Omar Khayyam," op. 40, is one of Mr. Foote's more pretentious works and in the song the two moods of the "Rubaiyat" are well displayed and contrasted.

Mr. Foote recently collaborated with Walter R. Spalding, assistant professor of music at Harvard, in writing "Modern Harmony in Its Theory and Practice." The production of a work on harmony by a composer and a theorist is something entirely new. The work is comprehensive in its scope and of educational value.

Mr. Foote devotes a large part of his time to teaching, but he is still giving much attention to his composing, and his future productions may take even higher rank than those which have thus far come from his pen.

On Thursday of this week Mr. Foote appeared with the Olive Mead Quartet at its Brooklyn concert, playing in his own quintette for piano and strings.

KNEISEL QUARTET CONCERT.

Sunday Chamber Concert in Boston Declared Most Artistic.

BOSTON, Jan. 8.—The Sunday chamber concert of the Kneisel Quartet yesterday afternoon showed that splendid organization in its best form. Rarely has it shown a finer and more varied range of its powers, and never so much fire and scope of utterance. The concert began with a quartet of Mozart in E-flat, played with remarkable delicacy of feeling and subdued elegance of expression.

Smetana's quartet, "Out of My Own Life," expressed the restlessness of the composer and was played with unusual vividness. In speaking of the latter composition, the Boston "Transcript" says:

"Hear it, as 'the Kneisels' played it yesterday, and Smetana has accomplished nearly all that he undertook. The obstacles in his way have vanished. His medium yields to his hearers what he poured into it. His four voices speak the speed he designed for them. The very striving of the composer has been smoothed and softened. It was natural to expect the quartet to overcome these difficulties, but it was exhilarating surprise to hear it singing and imparting Smetana's moods and memories as though it felt them, and until we hearers felt them, with all the intensity with which they pressed upon him."

Vincent D'Indy's Wife Dead.

BOSTON, Jan. 17.—Mme. Marius, well known in local musical circles, received a cable from Paris last night, saying that Mme. Vincent D'Indy, wife of the distinguished French composer, who was here a few weeks ago, died yesterday.

Detroit Gives Kubelik an Ovation.

DETROIT, Jan. 10.—Jan Kubelik, the Bohemian violinist, delighted a large audience in the Light Guard Armory last night. At the close of the performance after an unusual ovation, he had to respond to a number of encores.

MME. GADSKI IN CHICAGO

SINGER'S RECITAL IN ORCHESTRA HALL SEEMINGLY PLEASES INTERESTED AUDIENCE.

CHICAGO, Jan. 12.—Mme. Gadski's song recital Saturday afternoon in Orchestra Hall, attracted a large and interested audience, which, to judge by its approbation, was well pleased by the singer's efforts.

Mme. Gadski sang an aria from Carl Ecker's opera "Wilhelm von Oranien," "Wenn ich mit Menschen und Engelzungen redete," "Fruehlingsnacht," by Schumann; "Feldensamkeit," by Brahms; "Der Koenig Fritz," by Weber; "Neugierige," by Schubert; "Fuer Musik" and "Er ist gekommen," by Franz; "O, Come with Me in the Summer Night," by Van der Stucken; "Si mes vers," by Hahn; "Die Bibel ist ein heilig Buch," by Chelius; "Traum durch die Daemmerung," by Strauss; "Ich fluechte mich in meine Klause" and "I Love But Thee," by F. La Forge; "An Irish Folk Song," by Arthur Foote; "Serenade—Ruy Blas," by Wekerlin; "Der Engel" and "Lullaby," by Wagner; and "Isolde's Love Death," from "Tristan and Isolde."

Meriden Colonial Club's Concert.

MERIDEN, CONN., Jan. 17.—The Colonial Club of this city will give a concert on February 7, and has already engaged Marie Narelle, the well-known Australian soprano, and Edward Barrow, the English tenor.

The committee in charge of the programme intends to obtain additional talent of international prominence, and there is no doubt that this concert will be the musical event of the season here.

The club has done a great deal for music in Meriden and deserves not only praise for its work in this direction, but the active support of all music lovers.

Fellowship Club of West Philadelphia Arranges Recital.

PHILADELPHIA, Jan. 17.—An interesting recital has been arranged by the Fellowship Club, of West Philadelphia, to take place Saturday night in St. James Hall. The Club, which is for male voices, is of comparatively recent organization, but rapid strides have been made, and at the present time it has fifty-eight active and 150 associate members. William B. Kessler is the president and conductor. Sara Richards, soprano; Julius Leefson, pianist, and Harmanus Neff, pianist, are the soloists for this concert.

Recital by John Hermann Loud.

NEWTON CENTRE, MASS., Jan. 13.—John Hermann Loud gave the fifth of his free organ recitals in the First Baptist Church her Monday evening. A snowstorm apparently did not lessen the attendance.

Mr. Loud's masterly technic justifies him in attempting the most difficult organ classics with entire confidence.

The programme included three compositions by Guilmant, including the seventh organ sonata, and violin numbers played by William Gerard Wellman, who made a good impression.

The scarcity of wind instrument players of the first rank was brought to light last Spring by the controversy over the so-called importation of foreign artists for Walter Damrosch's New York Symphony Orchestra. On this account musicians, since the foundation of the endowed Institute of Musical Art in New York City, have been praising highly the institute's orchestral school. In this school the foreign artists concerning whom the controversy arose, are now professors, and successful ones.

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ROCHESTER WANTS NEW MUSIC HALL

**LACK OF ADEQUATE AUDITORIUM
FOR CONCERTS AROUSES AGI-
TATION ON THE SUBJECT.**

**City Has Three Active Musical Organizations and
Belief Is Expressed that Building Could be
Erected by Popular Subscription if Site Were
Donated.**

ROCHESTER, N. Y., Jan. 17.—Musicians and concert-goers of this city are interested in the project to erect a new concert hall. At the present time Rochester is so poorly equipped with auditoriums that few important musical organizations of national repute have been able to perform here.

With the growing interest in things musical, especially evidenced in the present season in which the Tuesday Musical Club, the Dossenbach organization and the Rochester Symphony orchestra are giving concerts, the need for a music hall has become much greater.

The plan to supply this want is being agitated by prominent business men, and the Tuesday Musicale Club has taken it up for discussion at its recent meetings. Local musicians believe that if a site for the proposed hall were donated, popular subscriptions could be relied upon to supply the cost of the building.

FROM STUDENT TO STAR.

**Miss Leona Watson, Pupil of Mme.
Wood, Made Rapid Progress.**

Miss Leona Watson, of the Herald Square Opera Company of New York, is a pupil of Mme. Zilpha Barnes Wood, from whom she received her entire training, both musical and dramatic. That Miss Watson is a singer of decided ability is evident from the fact that she was graduated from her studies to the post of prima donna, and did not have to undergo the drudgery of "working up from the chorus."

Among Miss Watson's favorite rôles are Santuzza in "Cavalleria Rusticana," Leonora in "Trovatore," Marguerite in "Faust," Arline in "Bohemian Girl," Martha in "Martha," and Serpolette in "Chimes of Normandy."

CATHOLIC SINGERS BARRED.

**Archbishop Moeller Will Not Let Them
Sing in Protestant Churches.**

ZANESVILLE, O., Jan. 11.—Archbishop Moeller, of Cincinnati, has played havoc with the plans of two local churches by ruling that Catholic singers may serve only in their own churches, and not for Protestants.

The Second Presbyterian and Second Street Methodist Episcopal, the two aristocratic churches of Zanesville, discharged the choirs which have been employed for the last year and arranged for the services of Catholic singers of considerable note.

Some one reported the matter to Archbishop Moeller, whose decision leaves both churches without choirs.

Mr. and Mrs. Leon O. Bailey (Gertrude May Stein) have been receiving congratulations for twin daughters born the 19th of last month.

THE PRICE-COTTLE CONSERVATORY OF MUSIC.

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Miss Frida Schlobohm, a promising young pupil of Miss Cottle of the Price-Cottle Conservatory of Music, Seventh avenue and One Hundred and Twenty-fifth street, New York, played in a pleasing manner MacDowell's "Fisherman's Cottage" and "March Wind," and also Moszkowski's Waltz in E, last Saturday, before an audience which filled the hall.



MISS ETHELWYNE COTTLE.

The Assistant Director and Teacher of Interpretation in the Price-Cottle Conservatory, New York, is a gifted pianiste.

The conservatory has been in existence many years, but it was not until six years ago that its directors decided that they were not meeting with the success they desired in teaching. Accordingly, what is now known as the "daily class" was established and met with instant success.

This class, which is under the direct supervision of Mrs. M. Price, the director and manager, and Miss P. Ethelwyne Cottle, the assistant director and teacher of interpretation, is arranged so that every pupil practices a certain length of time at the conservatory daily under the supervision of teachers.

Miss Cottle, who is a good pianiste, gives monthly interpretation recitals for the benefit of the pupils and their friends, and these usually are well attended, for the music is of a very high order. She studied only with Mrs. Price, and is known on the concert stage in New York and Chicago as a finished artiste of much talent. In the faculty are also Miss C. M. Hunt, teacher of technique; Mrs. M. Runyan, Miss F. Kaufmann, Miss E. Southard, Miss E. Maggowan, Miss F. Schlobohm and Mrs. M. Hulett. The violin department is in charge of Herwegh von Ende.

The third violin recital of Edwin Grasse will take place at Mendelssohn Hall, New York, on January 25. Theodore van York, vocalist, and George Falkenstein, pianist, assisting. The programme is a varied one, Mr. Grasse's principal numbers being Goldmark, Brahms and Saint-Saens, not to omit a polonaise in C major, composed by himself.

EDOUARD DETHIER SCORES AS VIOLINIST

**MONTREAL CRITICS COMMEND HIS
FINE TONE AND GOOD
PHRASING.**

**A Brother of the New York Organist—Arthur
Rosenstein and Mlle. Cote Assisting Artists.**

MONTREAL, Jan. 12.—Edouard Dethier, who is under the management of the well-known impresario, J. E. Francke, and Arthur Rosenstein, pianist, played Monday evening in a concert at Windsor Hall. The former, who is a brother of Gaston Dethier, organist of St. Francis Xavier's Church, Sixteenth street, New York, and is only about twenty years of age, has a good deal of temperament as a violinist, a good attack and much expression. His tone is always pleasing, and never harsh. Mr. Rosenstein is a pianist of good schooling, an excellent partner in ensemble playing.

Mlle. Antoinette Cote, a pupil of Albert Jeanotte at the McGill Conservatorium of Music, assisted. She has a well-trained voice of good compass and even register. Sydney C. Dalton accompanied her with good taste. Dethier was recalled and added an extra number.

The following ladies acted as patronesses:

Lady Laurier, Lady Drummond, Lady Tait, Lady Van Horne, Lady Hickson, Lady Galt, Lady Allan, Lady Shaughnessy, Baroness d'Halewyn, Baroness de Fonscolombe, Mde. St. Pierre, Miss Wonham, Countess des Etangs, Miss Skelton, Mrs. Percival Galt, Mrs. Taschereau, Mrs. Moyse, Mrs. L. O. David, Miss Guerin, Mrs. J. L. Globensky, Mrs. Laberge, Miss Sise, Mrs. Alfred Brunet, Mrs. Weir, Mrs. Alfred Thibaudeau, Mrs. de Barch Monk, Mrs. Paterson, Mrs. Hector Mackenzie, Mrs. de Struve, Mrs. Clarence I. de Sola, Mrs. C. T. Shaw, Mrs. E. C. Monk, Mrs. Stanway, Mrs. Alec. Murray, Miss Barry ("Francoise"), Mrs. Chevalier, Miss Lichenstein, Mrs. Sheldon Stephens and Mrs. Miller.

Press comments:

"Gazette": Mr. Dethier possesses a big technique and produces a large, round and sympathetic tone. Besides these admirable qualities, he is a master of phrasing and has temperament.

"Star": He possesses a masterly technique and a firmness and confidence of expression which are most remarkable in one of his years, and which are the happiest augury for the future of the young violinist. His tone is large, round and magnificently sustained, and his phrasing could not be improved upon. Altogether, his handling of his instrument is eminently distinguished by real virtuosity.

"Herald": Mr. Dethier possesses an immense amount of nervous energy, and considerable emotional powers, and he secured a very fine, deep, pressure tone, especially on his lower strings.

A Musical Red Book of Montreal.

MONTREAL, Jan. 12.—F. A. Veitch, of Montreal, is preparing for publication a handy book of reference on musical matters. It will contain a history of music in this city from 1895 to 1906, a list of two thousand names of prominent concert-goers, half-tone cuts of conservatoriums of music, choral societies, clubs, organists, teachers, etc. Bernard K. Sandwell, of the *Herald*, is the editor.

MRS. FORMES' WORK.

**Widow of the Great German Basso
Now Living in San Francisco.**

The widow of the late Karl Formes, who died some years ago at an advanced age, and who was known as the greatest German basso of his day, is living in San Francisco and doing good work as a teacher.

One of her pupils, Marie Lesquay, is now living in Paris, where her singing is much admired. She expects ere long to make her debut at the Grand Opera. Another of Mrs. Formes' pupils is Mabel Howard, who sings songs at high-class vaudeville entertainments. She is well-known all through the West. Another pupil, a California girl, who went to London with Mr. and Mrs. Formes, was Josephine Simon. She had a fine career, but a short one, as she married in England Edward Bayley, a member of Parliament, and now only sings in private and sometimes for charity.

Carrie F. McLellan, who was with Mr. and Mrs. Formes in 1882, and sang in concerts and church, is now living in San Jose, where she has a beautiful home and is known as a very successful teacher. Many other prominent singers and teachers have been pupils of Mrs. Formes, who now, in addition to her teaching, is engaged in writing a series of vocal studies for the most advanced students. They will probably be published in London.

IMPERSONATE BACH, HAYDN, AND STRAUSS.

**Philadelphians Play Musical Pranks at
Maennerchor Hall.**

PHILADELPHIA, Jan. 12.—An enjoyable concert was given Monday evening at the Junge-Maennerchor Hall. Louis Koemmenich conducted. W. Messerschmidt sang Pache's "Eine alte Weise" so well that he was forced to repeat it. The echo of the "Alte Weise" was effectively given by the Damenchor.

The hit of the evening was a series of humorous variations on the piano of Siegfried Ochs's "Kommt a Vogerl geflogen." Taking this as the theme; Messrs. Mayer, Gerlach, Goetsch, Koemmenich, Arno Leonhardt and Preisendanz, dressed in character as Bach, Haydn, Mendelssohn, Strauss, Gounod, and Meyerbeer, played variations as they conceived the respective composers would have written them. The result was striking, the characterization from the funeral style of Bach to the rhythmic valse of Strauss being very clever.

ADAMOWSKI SOLOIST IN QUAKER CITY.

**Boston Symphony Player in New Con-
certo by Gustav Strube.**

PHILADELPHIA, Jan. 12.—The Boston Symphony Orchestra gave another concert at the Academy of Music Monday, the soloist being Timothee Adamowski, who played a new concerto for the violin by Gustav Strube, one of his colleagues among the first violins of the orchestra. The concerto proved to be most interesting and well written, and was splendidly played.

The other numbers of the programme were Goldmark's "Hiawatha" overture, Tchaikovsky's fantasia, "Francesca da Rimini," opus 30, and Brahms' Symphony No. 2 in D major, opus 73, in which Adamowski was heard as the solo violinist.

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BROOKLYN CHORAL UNION TO PERFORM INDIAN POEM

WILL PRESENT FIRST AUTHORITATIVE VERSION OF
COLERIDGE-TAYLOR'S "HIAWATHA"

T. Bath Glasson, the Director, Spent Whole Summer in England Studying the Work with the Composer—Organization Started by Frank Damrosch in 1892.

Constant rehearsals are going on in Public School No. 74, Brooklyn, where the People's Choral Union of that city is preparing for its annual concert to be given February 20, at the Baptist Temple, Third avenue and Schermerhorn street, Brooklyn. The union, which is under the direction of T. Bath Glasson, will sing Longfellow's "Hiawatha" set to music by S. Coleridge-Taylor. William C. Carl will be at the organ and there will be a chorus of 150 and an orchestra of fifty, together with Kathrin Hilke, soprano; Edward Barrow, tenor, and Livingston Chapman, barytone.

Coleridge-Taylor has set three portions of Longfellow's poem to music. Part first is the "Marriage of Hiawatha"; part second, "The Famine" or "Death of Minnehaha," and part third, "The Departure of Hiawatha."

The Choral Union has been preparing for this performance for more than a year, and Mr. Glasson spent all of last summer in England studying the work with the composer. It is said that this will be the first authoritative reading of "Hiawatha" in this country, and the present indications are that the Union will give a thoroughly adequate rendering of this musical poem.



T. BATH GLASSON.

He took charge of the People's Choral Union of Brooklyn only a few years ago, enabled it to pay its debt, and, as its Director, has placed it on a Permanent Basis.

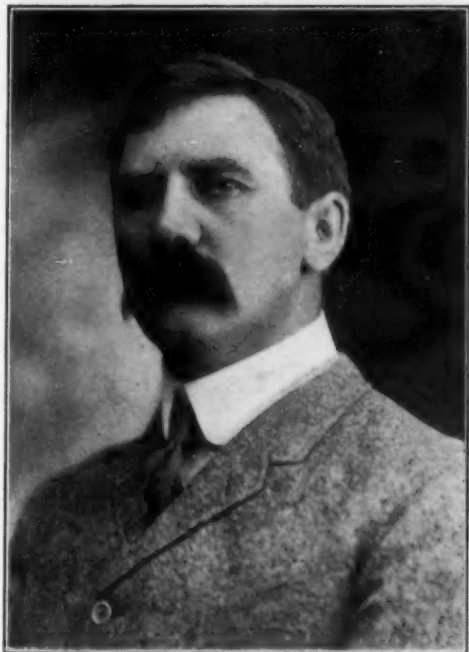
(Photo. by Gardner & Co.)

The People's Choral Union was started in October, 1892, by Frank Damrosch, but it did not prosper to any great extent, and in January, 1902, after ten years of life, its membership had dwindled to thirty and it had incurred debts of more than \$450. Mr. Glasson was induced to take the directorship of the elementary class of about one hundred, and united it with the Choral Union itself. In May, 1902, he gave the first concert in Memorial Hall, and not only paid all indebtedness, but left a balance of \$56 in the treasury.

The following autumn rehearsals were begun for Mozart's Twelfth Mass, which was given in Memorial Hall with the aid of a small orchestra. Other concerts followed, and on March 2, 1905, Dvorak's "Stabat Mater" was sung in the Baptist Temple, with an orchestra of fifty, and Mrs. Mary Hissem-de Moss, John Young, Livingston Chapman and Mrs. Tirza Hamlin Chapman, as soloists.

The Choral Union obtains its singers from the People's School of Music, founded by Mr. Glasson for just this purpose. Some years ago he realized the need of a school where pupils could obtain thorough instruction in music at moderate rates of tuition, and he started his school. In addition, he directs the People's Singing Classes which meet every Tuesday evening in public school No. 74 in Kosciuszko street, Brooklyn, where lessons, including music, cost only ten cents.

Mr. Glasson is an indefatigable worker



DR. WILLIAM NEUSS.

The President of the People's Choral Union is an Enthusiastic and Active Worker for the Success of the Organization.

and for several years was head of the conservatory of music of the State Normal College of Michigan and was also engaged by the Board of Education to prepare music teachers for public schools.

William Neuss, M.D., President of the People's Choral Union, of Brooklyn, was born and raised in Brooklyn, and is a leading physician in that Borough. He is a giant in stature, and of herculean strength. Like most men of that description, he is of a most genial temperament, and a great favorite with his associates. Always a lover of music in its highest forms, he takes an active interest in the success of the Chorus of which he is President. He was married in July last to Miss Josephine Coulthard, a soprano well known in musical circles of Brooklyn, and their home at 774 Quincy street is a center of the most genial hospitality where musicians love to meet. Dr. Neuss possesses a bass voice of great depth and volume.

Robert Aungier Williams, the Secretary, is a native of Brooklyn, and was formerly with the Baptist Temple Choir. He became connected with the Choral Union in 1902, and has taken a great interest in its welfare. He is known as a worker. "Ask Williams," is heard whenever any question arises about the Chorus. He is at present barytone soloist of the Strong Place Baptist Church.



ROBERT A. WILLIAMS.

As Secretary of the People's Choral Union, he has helped it to realize the objects for which it exists.

Not only do these officers work together with entire accord, but from the other officials and the membership come the most earnest support.

Miss Rito Mario, conductor of the Women's Empire Orchestra of Boston, playing at the Jacksonville, Fla., exposition, was presented with a conductor's stand on January 8 by the treasurer of the exposition on behalf of two prominent exhibitors.

Jose Vianna da Motta has been appointed pianist at the Saxon court.

A new Hof Theater in Weimar, to occupy the site of the old one, will be built this year.

The Munich festival opera season will extend from August 13 to September 7 inclusive.

Georg Droscher, conductor of the Berlin opera, has been decorated for his services to music.

Eugen d'Albert gave a recital in Stuttgart not long ago, which was praised by "Musik-Zeitung."

The National Library of Music, established by the German Government, will be formally opened on April 1.

Theodor Konrad, a tenor new to the German music world, made a highly successful debut in Cologne recently as "Siegfried."

Hugo Kaun's symphonic poem "Sir John Falstaff" has been accepted for production at one of the Berlin symphony concerts.

Plunkett Greene gave a recital in Aeolian Hall, London, recently, singing songs by Cornelius, Parry, Vaughan and Williams.

Mme. Fugere, Mme. Vizentini and Mlle. Clement of the Paris Opera Comique, have been seriously ill, their absence crippling various performances.

Joachim Anderson, formerly first flutist of the Berlin Philharmonic, whose wife is an American, has been appointed Royal Conductor at Copenhagen.

Teresa Carreno, well-known in American musical circles, recently gave a concert in Berlin where she played MacDowell's second concerto and a new concerto by W. H. Cowen.

Mischa Elman, the youthful violinist, has been engaged as soloist for the Birmingham, England, musical festival next October. He is the youngest artist ever engaged for such a task.

Willy Burmeister, Friedrich Gernsheim and Philipp Scharwenka were the judges in a recent competition for a violin concerto to be produced at a concert in Berlin. They rejected all the thirty-two compositions offered.

Yvonne de Treville, a singer heard in this country some years ago, received an ovation in Berlin, where she appeared at the Theater des Westens in the roles of "Lucia" and "Rosina." Mlle. de Treville is said to be organizing an opera company of her own for touring purposes.

The Academy of Vocal Music of Paris, at 22 rue Rochecouart, which is under the direction of its founder, the Countess Magdeline de Valgorge, has just begun a second season. In the faculty are such eminent musicians as Massenet, Saint-Saens, Chaminade, d'Indy and Reyer.

The Vienna Konzertverein recently gave

Philadelphia Lyric Club Rehearses New Opera.

PHILADELPHIA, Jan. 17.—Rehearsals are under way for the production of a new opera, in Mercantile Hall, January 26. The presentation will mark the first performance of a new musical organization, the Lyric Club, which hopes to take the place formerly filled by the Euterpean Club. The opera is called "Calatrava," the libretto and lyrics being the work of George Albert Drovyn, and the music by William H. Tumbleston, Jr. The cast will include four singers of marked ability—Ethel Parker, who has just returned from a course of study abroad; Mai Lee Emlen, an amateur of considerable experience; Frederick Morris, a barytone singer, and Llewellyn E. Jones, a tenor. The chorus is being trained by Maud O. George.

a concert at which two compositions new to the Austrian capital were produced. The first was Hans Pfitzner's overture to "Kathchen von Heilbronn," and the second Elgar's Introduction and Allegro for stringed instruments. Both were favorably criticized.

Karl Klein, the young American violinist, recently played at a concert at Albert Hall, London, before Queen Alexandra. Comparing his playing in recitals and with orchestra, the critic of the "London Musical Standard" says that he is heard to better advantage alone, "as his tone is not sufficiently strong against a full orchestra."

Gliere, whose beautiful quartet played by the Marum Quartet at its first concert in New York and made so delightful an impression, was awarded one of the Glinka prizes at St. Petersburg on the 10th of last month, for his sextet, opus 1. The jury, consisting of Rimsky-Korsakoff, Glazounoff, and Liadoff, thought the composition worthy of a prize of 1,500 rubles, the largest award made.

The recent production in Antwerp of Felix Weingartner's new music drama, "Genesis," based on Herrig's poem "Geminianus," created a decided stir in musical circles throughout Holland. The opera portrays a tremendous struggle between decadent paganism and the young rising Christian religion. A Christian, Pelagia, is in love with a pagan, Genesis, of the court of Diocletian. Genesis has sought to gain admission into the ranks of the Christian converts and has been rejected by the priest Cyprianus. To avenge himself, he informs the authorities of the missionary activity of the priest, and the latter is imprisoned and tortured. Pelagia, hearing this, demands that she should be punished too, and Genesis tries to save her from her doom. Later, during a spectacle which the Emperor Diocletian orders to divert his mind from thoughts of the Christians whose blood he has caused to be shed, Genesis, who appears in the arena in the part of Apollo, suddenly astonishes everybody by celebrating in ringing terms the splendors of the new faith. He is at once seized and condemned to be executed with the Christian martyrs. When, on the eve of their execution, Pelagia wakes, Genesis comforts her and, for the last time, eloquently pictures to her the rare beauty of religious martyrdom. The composer has written one of the most remarkable scores of the modern German school, according to all the critics. A leitmotif is at the basis of the whole musical structure, but the score is intensely lyrical and reveals a melodic talent of considerable richness. The opera is full of movement and contrast, the pagan scenes, and those depicting the faith, courage and sufferings of the Christians, serving to heighten each other's effects, the whole being marked by vigor, mastery of musical expression, and genuine power.

Prominent Singers Give "The Messiah" in Montreal Church.

MONTREAL, Jan. 10.—Handel's "Messiah" was produced recently in Douglas Church under the direction of Horace W. Reyner, assisted at the organ by W. Lynwood Farnham. The work was got up in an unpretentious manner, being all the more commendable for its good execution. The soloists, Mrs. G. H. Findlay, Mrs. J. E. Warner, J. E. Warner, and Cecil Bethune, of Ottawa, are all well known here as church singers. The last-named has a well trained, sympathetic voice, his best numbers being, "But Who May Abide?" and "Why Do the Nations." Mr. Reyner conducted without a score. Of Mr. Farnham's abilities we will speak more fully as soon as he begins his series of weekly recitals, next January.

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A song recital was given by Susan Metcalfe, soprano, in Peabody Hall, Baltimore, January 12.

A song recital was given by George Hamlin, tenor, at the Mendelssohn Club, Rockford, Ill., January 4.

A piano recital was given in the Michigan Conservatory of Music, Detroit, January 11, by Victor Benham.

The People's Choral Union of New Haven, Conn., has begun rehearsals on Grieg's "Olaf Trygvasson."

The annual series of organ recitals given in New Haven, by H. P. Jepson, was begun in Woolsey Hall January 15.

John Philip Sousa and his band were heard by a large audience in the Krueger Auditorium, Newark, N. J., January 15.

The Malden Musical Club, of Malden, Mass., presented an interesting programme at the Kenwood Club, of that city, recently.

The senior class of the Virgil Clavier Piano School, in Washington, gave a recital January 6, under the direction of Georgia E. Miller.

A new choral organization in the Springfield, Mass., High School gave an interesting concert recently, under the direction of Arthur H. Turner.

Dr. W. John Schildge was elected president of the United Singers of Brooklyn January 15, after an exciting meeting in Arion Hall.

The American Band, of New Britain, Conn., elected officers for the year, at its annual meeting held recently. William B. Hall was chosen president.

Union musicians of Lancaster, Pa., have decided to celebrate Gilmore day this year in honor of the memory of the famous band leader, P. S. Gilmore.

The fifth free concert of George W. Bagnell, organist, of Buffalo, was given January 14, in Convention Hall, Buffalo. Louise P. Layer, contralto, assisted.

Helen E. Russell, Anna A. Hogan, Gladys M. Rosbrook, and John Gamble were heard in a musicale at the Troy, N. Y., Conservatory of Music, January 8.

Miss Ellen Bowick, the English reciter, will give Tennyson's "Lady of Shalott" with a musical setting by Amy E. Horrocks, next Monday in Mendelssohn Hall, New York.

An interesting programme was presented by the Old String Quartet in the Oak Street Music Hall, Cincinnati, January 17. David Bispham sang several solos.

Keene Lodge of Elks, of Boston, Mass., has made arrangements to present the comic opera "Princess Bonnie" with local talent, at the Grand Opera House, Feb. 15 and 16.

Under the direction of E. H. Darmand, of the Whitney International School of Music, Boston, an entertaining programme was presented in Potter Hall, in that city, January 11.

President and Mrs. Roosevelt, with Miss Alice Roosevelt and Representative Longworth, attended the afternoon concert of the Boston Symphony Orchestra in Washington last week.

The Kneisel Quartet made its second appearance of the season at the Eloise, in Providence, January 12. The programme consisted of works by Beethoven, Rubinstein and Sinigaglia.

The American debut of Jessie Fulweiler, of Philadelphia, a pianiste who has studied abroad, made January 15 at the Bellevue-Stratford, stamped her as a player of sterling ability.

Milada Cerny, a little Bohemian girl, gave a piano recital in the Illinois Theatre, Chicago, January 11, after two years' retirement devoted to study, and acquitted herself admirably.

The Canaan, Conn., Choral Society has chosen for its new president Rev. Edwin Carlton Gilbert, and rehearsals have begun on Handel's "Messiah," under the direction of Richmond P. Paine.

The Kneisel Quartet and Heinrich Gebhard, pianist, were heard at one of the musicales given at the home of E. Howard Gay, in Beacon street, Boston, January 10. A D'Indy number was the feature of the programme.

The Mendelssohn Choral Club of Waco, Tex., Dr. H. L. Hargrove, conductor, rendered Handel's "Messiah" recently before a large audience. Plans are now afoot for a big Spring festival like the one held last year in Waco.

A recital was given under the auspices of the American Conservatory, in Chicago, January 13, when these soloists were heard in Kimball Hall: Jennie Johnson, contralto; Theodore Miltzer, pianist, and William H. Eis, violinist.

Piano solos from Chopin, Mendelssohn, and Schumann, played by Charles Anthony, and songs by Edith Chapman, of New York, formed an interesting programme presented at the home of Mrs. Robert S. Bradley in Boston, January 8.

The first of a series of morning musicales in the Hotel Bellevue-Stratford, in Philadelphia, was given January 9, with Anna Bussert, soprano; Corinne Welsh, contralto; Frank Ormsby, tenor, and Claude Cunningham, barytone, as soloists.

Miss Wassall's Shakespeare Song Cycle was given under the auspices of the Arion Society of Allentown, Pa., on January 11. Among those taking part were Mme. Shotwell-Piper, Mme. Katharine Fisk, Kelley Cole and David Bispham.

The Choral Society of Geneva, N. Y., had its first rehearsal January 16, in preparation for the coming season. The society is practicing a cantata to be given at the festival May 16, when the Maennerchor of Rochester will join it in an elaborate programme.

The Choral Society of Lowell, Mass., is preparing for a musical festival, to be given shortly after Easter. The society is rehearsing Gounod's "Faust" and Handel's "Messiah," which will be presented at that time. Henri Blaisdell is conducting the rehearsals.

Mr. and Mrs. Perry Belmont will give a musicale in Washington, D. C., on January 25, for which Caruso and Gardy have been engaged, and it is said that Mr. Belmont will have to pay an enormous sum to Mr. Conried, as well as to the tenor.

At the twenty-first annual meeting of the Beneficent Society of the New England Conservatory of Music, in Boston, Mrs. Silas Pierce was chosen president to succeed the late Mrs. Mary A. Livermore, who had held that position since the existence of the society.

Under the auspices of the Woman's Choral Club, of Houston, Tex., Elliott Schenck, the Wagnerian conductor of the Henry W. Savage English Grand Opera Company, gave an explanatory recital at the piano, on "The Valkyrie," at the Houston Theatre, January 16.

Mrs. Avis Day Lippincott gave a recital on Friday afternoon of this week at the American Institute of Applied Music, 212 West 59th street, New York. She was assisted in a charming programme by H. Rawlins Baker, pianist, William F. Sherman playing the accompaniments.

The recent performance in the Albany Cathedral, mentioned in our last issue, by the Albany Musical Association, of Bach's "God's Time is the Best Time," and of Rossini's Stabat Mater, was conducted by Arthur Mees, who is the creator of the Albany Festivals, which are now in their fourteenth season.

The Montreal Oratorio Society, announces for the two concerts to be given on Holy Thursday and Good Friday, April 12 and 13, Sir Edward Elgar's "The Dream of Gerontius" and Handel's "Messiah." The following soloists will assist: Madame Shotwell-Piper, Madame Katharine Fisk, Dr. Ion Jackson and Julian Walker.

David Bispham gave the last of his present series of song recitals at Mendelssohn Hall, New York City, on the afternoon of January 13, and shared honors with Louis Victor Saar, the composer, of whose songs he sang four. Mr. Saar acted as accompanist in his own songs, and was forced to respond to the plaudits of the audience.

Karl Figue of Brooklyn is giving a series of six piano recitals and lectures entitled "Important Chapters from Musical History" before the Brooklyn Institute of Arts and Sciences. The last lecture, on Monday, on "Hans von Buelow's Influence on Interpretation," was illustrated by a musical programme of numbers by Bach, Beethoven, and Brahms.

A creditable concert was given by the Young Men's Hebrew Association last Wednesday night in the New Century Drawing Rooms, Philadelphia. Daniel Visanska, a violinist, won praise for the grace and dexterity of his bowing. Camille W. Zeckwer was heard to good advantage in piano solos, and Marie Zeckwer sang in splendid form.

Elsa Ruegger, the cellist, Marie Nichols, violinist, and George Hamlin, tenor, appeared in a concert in Music Hall, Chicago, on January 14. Miss Ruegger played Faure's "Elegie" exquisitely and Jerol's "Zigeunertanz" with elan and abandon. Miss Nichols, too, acquitted herself with credit, and Mr. Hamlin sang songs by Brahms and Reger.

A scholarship in the Guilford Organ School of New York has been donated by William C. Carl, choir director and organist of the Old First Presbyterian Church, to the International Free Scholarship Association, which has its headquarters at 32 Union Square. The annual convention of the Association is to be held at Atlantic City, June 1 to June 7.

The Music Club of Savannah, Ga., has decided that hereafter its members shall be more generous in their applause of the work done by the soloists at the concerts given under the direction of the club. A motion to that effect was passed at a recent meeting, when several speakers commented upon the cold receptions that had been given visiting artists from time to time.

The Borough Park Choral Society of Brooklyn gave its seventh annual concert in the Borough Park Club House, January 11, the choral work being conducted by B. M. Chase. Mrs. Chase accompanied the soloists and quartets. Mrs. Bauchot presented three songs, by Tollefsen. The club has an active membership of nearly one hundred, and is supported by twice as many subscribers. The audience was large.

A rumor is current that a new conservatory of music is to be established in Chicago. The organization is now practically completed, and it is said that the entire ninth floor of the Auditorium Building has been engaged for the new institution, which will be a large enterprise. Mr. and Mrs. Howard Wells are to be two of the instructors and Bruno Steindel will be another. It is expected that catalogues will be issued shortly.

The Orpheus Male Chorus, of Lawrence, Mass., consisting of fifty voices, gave its first concert January 8, under the leadership of George F. Hamer, and won the cordial appreciation of a large audience. Two choral numbers were especially well presented. Mr. Deane, the tenor soloist, sang a group of four songs, and the society was assisted by a string quintet. Mr. Delmont, barytone, sang a group of three songs in effective style.

Vincenzo Novellis and Signora Virginia Novellis, late of New York, appeared at the Woman's Club, Denver, on the night of January 10, assisted by Nicoli Novellis, Raffaello Cavallo being the director. The Novellis are among the most prominent Italians in this country and showed themselves possessed of finished voices and dramatic ability. This was their first appearance together in public since going to Denver.

AMONG OUR MUSICIANS

Eleanora de Cisneros, an American singer, has been engaged for this season at La Scala, Milan.

A farewell recital was given by Alfred H. Bergen, a barytone singer of Milwaukee, January 11.

The engagement has been announced, in Oakland, Cal., of Isabel Seal, a violinist, of that city, to H. Roy Stovel, of Seattle.

The Schubert Club, of St. Paul, Minn., was entertained recently by a piano recital given by Mary Wood Chase, of Chicago.

A series of musical lectures is being given in the studio of Mrs. Newcomb, 20 Hoyt street, Stamford, Conn., by Herman Epstein.

A new mass of much merit, composed by John Leechman, was sung for the first time last week in St. Mary's Church, San Francisco.

George Shortland Kempton, of Philadelphia, gave a piano recital in Albany, January 9, under the auspices of the Mason Harmonic Circle.

Llewellyn B. Carr, one of the most prominent and successful of the vocal teachers in Portland, Me., is a pupil of Oscar Saenger of New York.

Alys Bentley, director of music in the public schools of Washington, is preparing a program of songs for recital from works of Purcell, Handel and old English melodies.

Marie von Unschuld of Washington has left for the West for a concert tour of several weeks, appearing in Chicago, Pittsburgh, Cleveland and other Middle-West cities.

Dr. Hans Harthan, piano teacher at the McGill Conservatorium of Music, Montreal, gave the sixth of his historical pianoforte recitals, in the hall of that institution, January 13.

A lecture and recital was given by the Popular Sight Singing Classes, under the instruction of Wilbur A. Luyster, in the college hall of the New York College of Music, January 11.

Arturo Tibaldi of London, a violinist and a young protege of Mme. Christine Nilsson and Mme. Eames, is in Washington as the guest of Mr. and Mrs. Joseph C. Hoppin of 1527 18th street.

The music in the First Presbyterian Church of Morristown, N. J., has been placed in charge of two women, Helen Fuller Clarke, choir director, and Mrs. Alfred Fox, organist.

W. Lynwood Farnam, the youngest and one of the best organists in Montreal, resumed his recitals last week. They are to be given each week until Easter in the Church of St. James the Apostle.

Otto Simon of Washington goes to Baltimore each Saturday to conduct a class of 500 girls in the high schools of that city. They are now at work on a program to be given for the benefit of the Teachers' Association in a few weeks. It consists of works of Handel, Mendelssohn, Cherubini, Brahms, Elgar and Schubert.

The Zellman Conservatory of Music faculty concert in Eilerslie Hall, New York, January 10, attracted an audience of about twelve hundred persons. The conservatory orchestra and Cantata Singing Society assisted. There were several good soloists, including Joseph B. Zellman, the director, who sang in excellent voice.

Miss Nan Reid Eichelberger, who is the leading soloist in the Church of St. John the Evangelist, Philadelphia, is a singer with a strong, rich voice, who studied in New York. On account of changes in the Catholic Church music, she is to leave St. John's in the Spring, and may decide on a concert career. Miss Reid was for four years contralto soloist at St. Joseph's Church in Albany.

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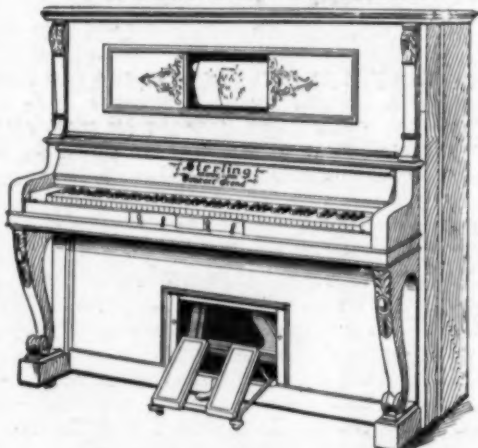
Abott, Bessie—Washington, Jan. 25.
 Bauer, Harold—Dallas, Jan. 22.
 Blawett, Lillian—F. C. Whitney, manager. "The Rose of Alhambra," Scranton, Jan. 18.
 Cheatham, Kittie—Philadelphia, Jan. 23.
 Coons, Minnie—Scranton, Jan. 18.
 Dufault, Paul—Willimantic, Conn., Jan. 19.
 Galski, Johanna—Loudon G. Charlton, manager. Louisville, Jan. 19; Chattanooga, Jan. 23.
 Gamble, Ernest—Paris, Tex., Jan. 18.
 Gerardy, Jean—Washington, Jan. 25.
 Grasse, Edwin—New York, Mendelssohn Hall, Jan. 25.
 Griener, Karl—Boston, Steinert Hall, Jan. 18.
 Hall, Marie—Pittsburg, Jan. 19, 20; New York, Jan. 21-23; Worcester, Mass., Jan. 25; Boston, Jan. 25-27.
 Hall-Buckhout, Jennie—Washington, Jan. 22; Richmond, Va., Jan. 23; Paterson, Jan. 25.
 Hess, Willy—Cambridge, Mass., Jan. 18.
 Hollman, Joseph—New York, Jan. 21.
 Kubelik, Jan—Otto Goerlitz, manager. Cincinnati, Jan. 20; St. Louis, Jan. 21; Madison, Wis., Jan. 22; Grand Rapids, Jan. 23; Chicago, Jan. 25, 27.
 Lhevinne, Josef—New London, Conn., Jan. 18; Boston, Jan. 22-25.
 Nichols, Marie—Loudon G. Charlton, manager. Winnipeg, Jan. 22; Indianapolis, Jan. 29.
 Pugno, Raoul—New York, Jan. 21.
 Reisenauer, Alfred—Loudon G. Charlton, manager. New York, Jan. 19; Denver, Jan. 25.
 Ruegger, Elsa—Loudon G. Charlton, manager. Winnipeg, Jan. 22.
 Rio, Anita—Columbus, O., Jan. 23.
 Rubinstein, Arthur—Washington, Jan. 18; Buffalo, Jan. 23.
 Samaroff, Olga—J. E. Francke, manager. Cambridge, Mass., Jan. 18; Boston, Jan. 20.
 Scheff, Fritz—C. B. Dillingham, manager. New York, Knickerbocker Theatre, Dec. 25, indefinitely.
 Shay, Jessie—New York, Mendelssohn Hall, with Kaltenborn Quartet, Jan. 18.
 Stojowski, Sigismund—New York, Jan. 24.

II. ORCHESTRAS.

Boston Symphony Orchestra—Boston, Jan. 20; Boston, Jan. 26, 27.
 Indianapolis Philharmonic—Indianapolis, Jan. 26.
 Kaltenborn Quartet—New York, Jan. 18.
 Kneisel Quartet—Syracuse, Jan. 19; New York, Jan. 23; Baltimore, Jan. 26.
 Longy Club—Boston, Jan. 22.
 Mead, Olive, Quartet—Brooklyn, Jan. 18.
 Montreal Symphony Orchestra—Montreal, Jan. 26.
 New York Symphony Orchestra—Detroit, Jan. 19; Cincinnati, Jan. 21; Louisville, Jan. 22; Milwaukee, Jan. 23.
 New York Philharmonic—New York, Carnegie Hall, Jan. 19, 20.
 Pittsburg Orchestra—Cleveland, Jan. 18; Pittsburg, Jan. 23.
 Russian Symphony—Boston, Jan. 22, 25; New York, Jan. 27.

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People's Symphony—Cooper Union, New York, Jan. 25; Grand Central Palace, New York, Jan. 26.

III. OPERATIC ORGANIZATIONS.

Babes and the Baron—Shubert Bros., managers. New York, Lyric Theatre, to Jan. 27.
 Babes in Toyland—Toledo, Jan. 19, 20; Cleveland, Jan. 22-27.
 English Grand Opera—Henry W. Savage, director. San Antonio, Jan. 19; Fort Worth, Jan. 20; Denver, Jan. 22-27.
 Fantana—Shubert Bros., managers. Brooklyn, to Jan. 20.
 Happyland—Shubert Bros., managers. Chicago, indefinite.
 Mexicana—Shubert Bros., managers. New York, Lyric Theatre, Jan. 29, indefinite.
 Miss Dolly Dollars—C. B. Dillingham, manager. Baltimore, to Jan. 20.
 Moonshine—Daniel V. Arthur, manager. Boston, to Feb. 3.
 Sergeant Brue—C. B. Dillingham, manager. Baltimore, to Jan. 27.
 The Earl and the Girl—Shubert Bros., managers. New York Casino, indefinite.
 The Prince of Pilsen—Henry W. Savage, manager. Chicago, Jan. 8-27.
 The Sho-Gun—Henry W. Savage, manager. Duluth, Jan. 19, 20; Chicago, to Feb. 10.
 The Sultan of Sulu—Madison Corey, manager. Dayton, Jan. 18-20; Cleveland, Jan. 21-27.
 The Yankee Consul—John P. Slocum, manager. Santa Barbara, Jan. 19; San Francisco, Jan. 21-27.
 Tivoli Opera Co.—San Francisco, indefinite.
 Veronique—Klaw & Erlanger, managers. Boston, Jan. 22-27.
 Woodland—Henry W. Savage, manager. Cripple Creek, Jan. 21; Pueblo, Jan. 21; Colorado Springs, Jan. 23; Ogden, Utah, Jan. 25; Salt Lake City, Jan. 26-27.
 Wonderland—Boston, Jan. 15 to Feb. 3; Brooklyn, Feb. 5-10.

DATES AHEAD.

January 20

New York Philharmonic Society, Carnegie Hall, New York.
 Marie Hall, violin recital, Pittsburg.
 Mme. Samaroff, piano recital, Steinert Hall, Boston.
 Kubelik, recital, Cincinnati.
 Boston Symphony, Boston.

January 21

Metropolitan Opera House, Sunday concert.
 New York Symphony Orchestra, Cincinnati.
 Sunday Chamber Concert, Boston.
 Marie Hall, Raoul Pugno, and Joseph Hollman, Carnegie Hall, N. Y.
 Hadley-Eaton Trio, Chickering Hall, Boston.
 Hoffman String Quartette, Potter Hall, Boston.

January 22

Bagby Musicales, Waldorf-Astoria.
 Ernest Gamble, song recital, Arkadelphia, Ark.
 Longy Club, Potter Hall, Boston.
 New York Symphony Orchestra, Macauley's Theatre, Louisville, Ky.

January 23

Pittsburg Orchestra, Pittsburg.
 Anita Rio, Columbus, Ohio.
 Marie Hall, recital, New York City.
 Kneisel Quartet, Mendelssohn Hall, New York.
 William H. Barber, piano recital, Association Hall, New York.
 Arthur Rubinstein, piano recital, Lyceum Theatre, Buffalo.
 Ernest Gamble, song recital, Shreveport, La.
 New York Symphony Orchestra, Pabst Theatre, Milwaukee.
 Tonkünstler Concert, Assembly Hall, N. Y.

January 24

Sigismund Stojowski, piano recital, Mendelssohn Hall, New York.
 Irish Ladies' Choir, Pittsburg.
 Boston Symphony Orchestra, Portland, Me.

January 25

Marie Hall, violin recital, Worcester, Mass.
 Caruso, Bessie Abott and Gerardy, at Perry Belmont's residence, Washington, D. C.
 Edwin Grasse, violin recital, Mendelssohn Hall, New York.
 Ernest Gamble, song recital, Fort Worth, Texas.
 People's Symphony, Cooper Union, New York City.
 Carolyn Louise Willard, piano recital, Galesburg, Ill.

January 26

Marie Hall, violin recital, Boston.
 Indianapolis Philharmonic Orchestra, Johannes Miersch, violinist, Indianapolis.
 People's Symphony, Carnegie Hall, New York.
 Montreal Symphony Concert, Montreal.

January 27

Russian Symphony Concert, Carnegie Hall, N. Y.
 Marie Hall, violin recital, Boston.
 Manuscript Society, National Arts Club, New York City.
 Choral Symphony Society, New Orleans.
 Kubelik, recital, Auditorium, Chicago.
 Boston Symphony Concert, Boston.
 Ernest Gamble, song recital, Denton, Texas.

January 28

Metropolitan Opera House, Popular Sunday Concert, New York.
 Sunday Chamber Concert, Boston.
 Janpolski and Sextet of Stringed Instruments, Chickering Hall, Boston.

January 29

Marie Nichols, violinist, with the Indianapolis Symphony Orchestra.
 Bagby Musical Morning, Waldorf-Astoria, New York.
 Mme. Szumowska, piano recital, Steinert Hall, Boston.
 Omaha Philharmonic, Omaha, Neb.
 Claude Cunningham, song recital, Houston, Texas.
 Kneisel Quartette in Philadelphia.
 Second concert of Indianapolis Symphony Orchestra.

January 30

Mme. Samaroff, Columbia Theatre, Washington, 2.30 P. M., and Lyric Theatre, Baltimore, 8.30 P. M.
 Kubelik, violin recital, People's Church, St. Paul.
 Pittsburg Orchestra, Mozart Club, Pittsburg.
 Emma Eames, with the Boston Symphony Orchestra, Boston.
 Susan Strong, song recital, Mendelssohn Hall, New York.
 Russian Symphony Orchestra, Josef Lhevinne, soloist, Chicago.
 Arnold Dolmetsch, old-time musical recital, Denver.

January 31

Marie Hall, violin recital, Chicago.
 Karl Griener, recital, Savannah, Ga.
 Premiere of F. S. Converse's opera, "The Pipe of Desire," Jordan Hall, Boston.
 Claude Cunningham, song recital, Ladies' Musical Club, Galveston, Texas.
 Gwilym Miles, song recital, Indianapolis.

February 1

Marcella Sembrich, song recital, Carnegie Hall, New York.
 Sam Franko, old music recital, Mendelssohn Hall, New York.
 Marie Hall, violin recital, Chicago.
 Pittsburg Orchestra, Apollo Club, Pittsburg.
 Kneisel Quartet, Association Hall, Brooklyn.
 Alfred Reisenauer, piano recital, Spokane, Washington.
 Mme. Galski, song recital, Meridian, Miss.

February 2

Mme. Olga Samaroff, piano recital, Academy of Music, Philadelphia.
 Boston Symphony, public rehearsal, Boston.
 Alfred Reisenauer, piano recital, Seattle.
 Mme. Galski, song recital, Jackson, Miss.
 Harold Bauer, piano recital, Boston.

February 3

Russian Symphony Orchestra, Josef Lhevinne soloist, Chicago.
 Mme. Olga Samaroff, piano recital, Academy of Music, Philadelphia.
 Boston Symphony Orchestra, Boston.
 Alfred Reisenauer, piano recital, Be'lingham, Washington.

French Balladist Here.

M. Lortot-Jacob, who has given much study to the French ballad, and is a protégé of Massenet, as well as a pianist, arrived in New York January 14 on La Savoie. With Olive Van Wagner, who preceded him from Paris, he will give recitals in this country in costumes copied from noted paintings of the Louis XV period.
 Yvette Guilbert is said to have taken her idea of singing street songs of these periods from Miss Van Wagner's entertainments in Paris.

Rubinstein Club Musicale.

The third musicale of the season, under the auspices of the Rubinstein Club, of which Mrs. Harry Wallerstein is president, was given at the Astor Gallery of the Waldorf-Astoria on January 13, the soloists being John Young, Marie F. Hoover, John Boruff and Gregor Gaitz-Hockey. The next entertainment of the club on January 27 will be a reception by the president to the officers and members of the club.

Catholic Society Rehearses Oratorios.

The Catholic Dramatic Oratorio Society of New York, which last Spring produced "St. Mary Magdalen," as its first attempt, has undertaken a more ambitious work at preparing for the coming Lenten season. Three oratorios are being rehearsed under the direction of Alexander McGuirk. They are "St. Ursula," by F. H. Cowen; "St. Mary Magdalen," by J. Stainer, and "From Olivet to Calvary," by J. H. Maunders. The chorus will include seventy or eighty persons, all of whom will be soloists chosen by Mme. Selma Kronold.

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Change in Policy Marks First of Series of Recitals.

ST. LOUIS, Jan. 15.—The Choral Symphony Society of this city made a decided departure in the policy of its management by presenting yesterday, at the Odeon, the first of a series of popular concerts.

Previously it has been the aim of the society to make its concerts as exclusive as possible, and the change in policy is therefore of no little significance. Some of the best amateur soloists in this city were chosen to appear in the programme, the more substantial numbers of which were the "William Tell" overture, the "Ballet" suite of Glazounow, and Schumann's "Traumerlied."



Mrs. Ellen M. Gruet, of Hartford, Conn., died there January 13. She was born in 1833, and in her youth and prime possessed a fine contralto voice, which she displayed from the concert stage.

Frank M. Fuller, youngest son of Judge C. C. Fuller, died January 8 at Big Rapids, Mich. He was unusually brilliant, particularly along musical lines, having studied abroad. He wrote a number of musical compositions.

Thomas Radcliffe, organist, composer and one of the founders of the American Guild of Organists, died at Salt Lake City January 9, aged seventy years. He was Utah State organist at the World's Columbian Exposition in Chicago.

Joseph F. Ramsdell, who was a well-known writer of songs, died January 13 at his home, 127 Fort Greene Place, Brooklyn. Among his compositions were: "When the Violets Bloom Again," "One Year Ago To-day" and "That Is All I Ask of You." Mr. Ramsdell was forty-one years old and a native of Brooklyn.

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